

真義大觀

真義大觀

Vol. 20



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SELECTED RELICS of JAPANESE ART

Vol. XX

EDITED BY S. TAJIMA

真美大觀

第十册

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI

THE SHIMBI SHON

13, SHINSAKANACHO, KYOBASHIKU,

TOKYO, JAPAN

1908

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of

JAPANESE ART

Vol. XX

EDITED BY S. TAJIMA

大 蔵 真 義



第二十卷

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國文辭筆山水圖(同土)

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金剛界曼荼羅紫綾金泥畫 支那唐朝李眞筆

其一部分

山城國高雄 興言宗神護寺藏

其一一印會

其二 理趣會 金剛菩薩

金剛界曼荼羅は先に本書第八冊に千壽院所藏のものを出して略之を説明せり茲に揚ぐるものは弘法大師入唐の時其の師惠果阿闍梨が供奉の畫工李眞に畫かしめて胎藏界曼荼羅等と共に大師に付與したるものなり傳へて高雄の神護寺に在るが故に世之を高雄曼荼羅と呼ぶ今出す所其一是金剛界九會中一印會の全體にして金剛薩埵獨一法身の顯其二是理趣會の金剛薩埵の右方に列せられたる金剛薩埵の圖なり二尊共に大乘密教建立の法身菩薩なれども金剛薩埵の梵名を計里吉羅と云ふに考ふれば蓋し婆羅門教濕縛の一眷屬ケリキラス又はカーマデーワの妃ラチの一名計理吉羅より轉化せしものなるべし殊に後者より來れりご憶はるゝは理趣會金剛薩埵の下方に列せられたる慈金剛菩薩の矢を持物とせることカーマデーワに同じきに見るべし而して此の曼荼羅の李眞の筆なることは傳來上毫も疑を容れず眞に唐朝遺品の代表的標本とも謂ふべきものにして高古典雅の筆致人をして對觀の間千歳の書に神往せしむ寶中の寶とは失れ之の謂か

MAṆḍALA OF VAJRA-DHĀTU.

BY LI-CHEN, CHINESE

(Two parts of *hakuimo*, painted with gold on purple *aya*.)

OWNED BY THE TEMPLE, JINGOJI, TAKAO, YAMASHIRO PROVINCE.

I. EKA-MUDRĀ SAṂGHĀṬA.

II. BUDDHI SAṂGHĀṬA, KELIKILAVAJRA BODHISATTVA.
(COLLOTYPES)

We have already reproduced, in the seventh volume of this series, a Maṇḍala of Vajra-dhātu, which is owned by the temple, Senjuin, and then we gave an account thereof. The pictures which we reproduce now were painted by Li-chen, an excellent artist of the Tang dynasty, at the request of Acārya Hui-kuo who gave them to Kōbō Daishi, accompanied by the Maṇḍala of Garbha-dhātu, when Kōbō was on the continent. As these pictures are preserved in Jingoji, Takao, they are commonly called "The Takao Maṇḍala." The reproductions here given consist of two parts of the Maṇḍala picture of nine Saṁghāṭa of Vajra dhātu; namely, the first, Eka-mudrā Saṁghāṭa, the scene of the solitary Dharmakāya of Vajrasattva; the second, the scene of Kelikilavajra Bodhisattva, on the right-hand side of Vajrasattva in Buddhi Saṁghāṭa. Though these two deities are Dharmakāya Bodhisattva, worshipped by the tantric school of Mahāyana Buddhism, yet the name, Kelikilavajra makes us suspect that this deity is borrowed from the Brahmanic pantheon; Kelikilas being an attendant on Śiva or Rati (otherwise called Kelikilā), the wife of Kāmadeva. This conclusion is especially reasonable because it is based upon the strong evidence that Kāma-vajra Bodhisattva, shown at the lower side of Vajrasattva in the name Buddhi Saṁghāṭa, is holding in his hand arrows, similar articles he held by Kāmadeva.









釋迦牟尼佛畫像(絹本着色)

筆者不詳

(竪五尺二寸四分、横二尺八寸二分)

山城國高雄真言宗神護寺藏

藤原時代初期の佛畫多く世に傳はらず、就中本圖の如きは殊に美妙なる一佳作にして、面相の高古尙著き和化の迹なく、衣文及び臺座の裝飾等は早く既に續桓靈美の國風を示せり、畫題は屢説明したるが故に復た贅せず

ŚĀKYAMUNI.

ARTIST UNKNOWN.

(*Kakemono*, coloured on silk; 5 feet 2 $\frac{1}{4}$ inches by 2 feet 7 $\frac{1}{4}$ inches.)

OWNED BY THE TEMPLE, SHINGOJI.

TAKAO, YAMASHIRO PROVINCE.

(COLLOTYPE.)

Buddhist painting dating from the beginning of the Fujiwara era are rarely extant now. This is an excellent example of those productions. The lofty and antique brushwork, depicting the countenance, shows that the style had not yet been greatly assimilated by the native art of our country, while the sweep of the robes and the ornaments of the pedestal, represent a number of the æsthetic arts of our land in early times. The subject of this picture has been so frequently discussed that it is not necessary to repeat here.

須知此書は、此の書に費す

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高古向著を、此の書に費す、此の書に費す、此の書に費す

間の、此の書に費す、此の書に費す、此の書に費す

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山梨県立図書館蔵

昭和二年四月一日

華香小

華香小

SAKAYAMUNI

SAKAYAMUNI

SAKAYAMUNI

SAKAYAMUNI

SAKAYAMUNI

beginning of the Japanese...
... of those...
... of our country...
... of the...
... of the...
... of the...
... of the...
... of the...





善女龍王畫像絹本着色 傳定智筆

(竪五尺四寸横二尺六寸七分)

紀伊國高野山 金剛峯寺藏

善女龍王は如意寶珠經に出でたる龍王女善女なるべしされば龍王の女にして男性に非ず、請雨經に見えねば同經法に據あるものにもあらで却りて如意寶珠法中の一尊たるべきことは同經中龍王女善女が父王の寶珠を佛に獻じたることを説けるにて知らる、然るに東密の所傳に依れば淳和天皇天長元年の旱魃の時弘法大師勅を奉じ請雨經法を修して雨を神泉苑に祈りしに善女龍王出現して雨忽ち降りしと云ひ弘法大師行狀繪傳神泉苑事の條にも見ゆ、從ひて覺禪抄等にも道場觀に善女龍王得此水忍濕天下と言ひ、高野山にては神泉苑出現の時大師の弟子其の形を寫したるもの即ち此の畫なりと言へり、通念集等、而も定智は傳歷明ならず、畫風に徴すれば大師時代の物に非ずして王朝の末乃至藤原時代の初めに降るものゝ如し、像容の男性なること寶珠經に合はず、雖も寶珠を捧ぐるは則ち合へり、由りて想ふに善女龍王は寶珠經の龍王女善女の誤りて男性と想はれ早く請雨經法に出現せりとの俗傳を生じ終に此の種の圖を出したるにはあらじかた、此の畫謹嚴細勁の描法高古端麗を極めたる寶蹟なることは則ち論ずるを須るす。

NĀGARĀJA SĀDHVĪ.

SAID TO BE BY JŌCHI

[Kakemono, colours on silk; 5 feet 5 inches by 3 feet 7 $\frac{3}{4}$ inches.]

OWNED BY THE TEMPLE, KONGŌBUJI, MOUNT KŌYA, KI-I PROVINCE.

(WOOD-CUT.)

Nāgarāja Sādhvī is likely to denote Sādhvī, a daughter of Nāgarāja, described in the Cintāmaṇi sūtra, and not a person of the male sex, as she is the daughter of the Serpent King. In the above-mentioned authority, it is stated that Sādhvī, the daughter of sex, as she is the daughter of the Serpent King. In the above-mentioned authority, it is stated that Sādhvī, the daughter of Nāgarāja, presented to Buddha a jewel which had formerly belonged to her father. By this account we know that this deity comes within the scope of the Cintāmaṇi sūtra and is not related to the practice of the Mahāmegha sūtra, for no account of her is to be found in the latter canon. According to the esoteric school of the temple, Tōji, it is said that in the 1st year of Tenchō (824), in the reign of Emperor Junna, when people had been for a long time afflicted by drought, Kōbō Daishi went to Shinsen-yen and prayed for rain after the ritual of the mystic practices of the Mahāmegha sūtra, securing a fall of rain after the appearance of Sādhvī Nāgarāja. In the panoramic history of Kōbō, this account is given in the chapter entitled "Shinsen-yen"). *Kakemonobō*, an authority on tantrism, in the chapter entitled "Meditation," also mentions this event, as follows: "Shan-nū Nāgarāja, acquiring this water, poured it over the earth."

According to the traditions of Mount Kōya, this picture is alleged to have been conceived by a disciple of The Great Master from an account in Shinsen-yen (following the authority of Tsūnenshū and others). We cannot make clear the identity of the alleged artist, Jōchi; but upon examining the style of painting, we are led to suspect that it was not produced in the time of the master, Kōbō, and dates from the end of the time when our Emperors actually governed, or from the beginning of the Fujiwara era. The male sex, as represented in the appearance of the deity, does not coincide with the description given in the Cintāmaṇi sūtra, but the act of presenting the jewel corresponds perfectly. Finally, we offer this hypothesis, that this Sādhvī Nāgarāja is taken from the Cintāmaṇi sūtra, neglecting to alter the sex, and afterwards this account came to be accepted as having some connection with the practice of the Mahāmegha sūtra from a comparatively early time. Hence, this popular account led to the production of this kind of picture.

There is no necessity to draw attention to the wealth of sublimity which this picture displays; to the force of the technique, or to the excellence in beautiful and elegant taste.

萬國に亘る大、高古品類を納めてゐる資遣のふところを、順々、命ずる

歸田詞話 卷之四

善文臨江畫繼(薛本齊色) 聊云晉華

1702 1703

OWNED BY THE TEMPLE KONGORU MONJI KOPAKI PROVINCE



十一面觀自在菩薩画像(絹本着色)

筆者不詳

縦六尺六寸七奇横二尺八寸四分

讃岐國 眞言宗 志度寺 藏

十一面觀音の事も更に説明を要せず。寺傳本圖を以て唐末の禪月大師の筆なりと云ふ然れども之を信すべき禪月大師筆の羅漢圖と較べ見れば必ずしも據り難きこと明かなり其の支那畫なるか日本畫なるかを容易に決すべからず假りに支那畫とすれば其の製作年代は五代乃至宋初ならむかきものは其の像容の形式と云ひ畫風と云ひ尙唐代の遺風とも謂ふべき趣ありて而も唐畫と異なり又宋畫に多く見る所の羅漢圖等に較ぶるに一層古調の認むべきものあればなり

EKADASAMUKHA AVALOKITEŚVARA.

ARTIST UNKNOWN

[*Kakemono*, colours on silk: 6 feet 7 $\frac{1}{2}$ inches by 2 feet 9 $\frac{1}{4}$ inches]

OWNED BY SHIDOJI, THE TEMPLE, SANUKI PROVINCE

(COLLOTYPE.)

There is no necessity for giving further explanation about Ekadasmukha Avalokiteśvara. This picture, according to the traditions preserved in the temple, is supposed to be by Chan-yueh Ta-shih, who lived towards the end of the Tang dynasty, China. But comparing this with other pictures, attributed to that artist with probability of their being authentic, we find that the tradition is not to be depended upon. We have no positive proof which enables us to decide whether the composition is a Chinese production or of Japanese origin. If it is Chinese, we may date it back to the Five Minor dynasties or the Beginning of the Sung, for the character of the image and the style of painting are different from those of Tang pictures; although in some of the details we may trace a modification of the Tang school's art methods, and certainly the picture has a quaint, antique aspect not to be found in Arhat paintings of the Sung dynasty.

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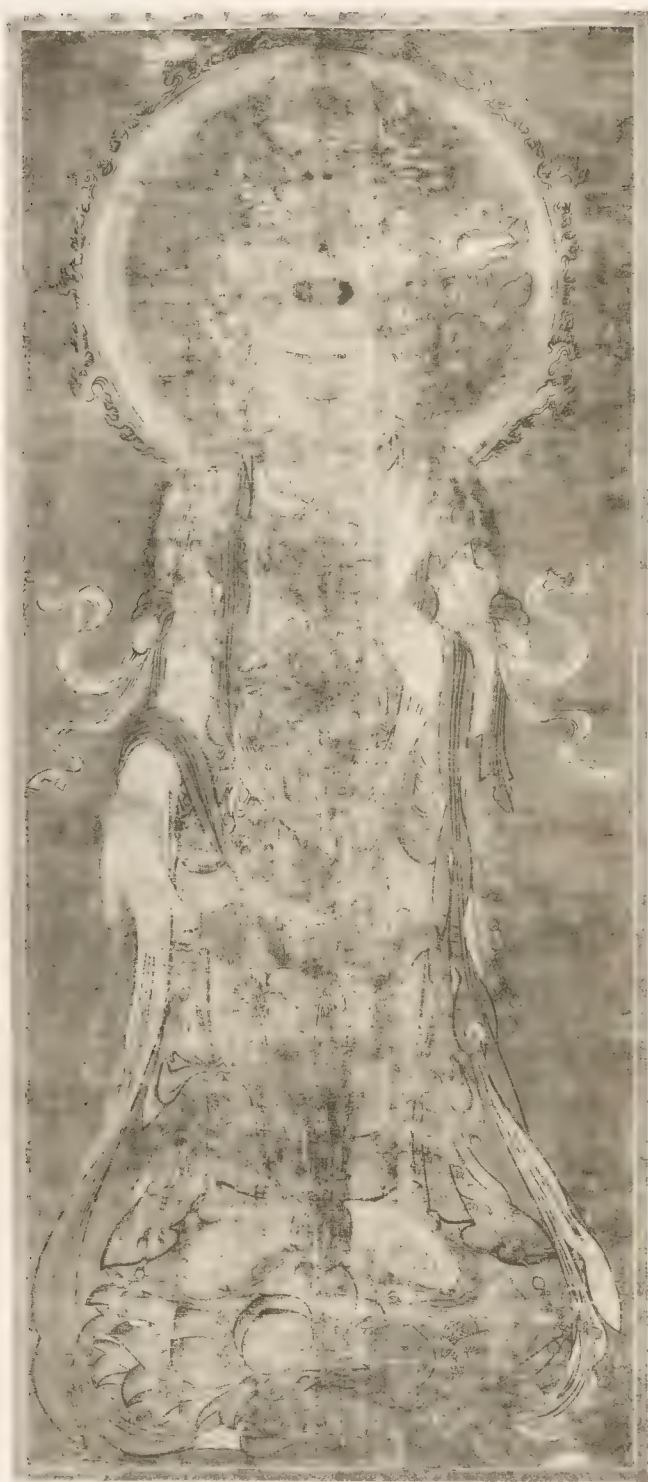
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玄奘大三藏圖(絹本着色)

筆者不詳

〔縦四尺四寸四分、横一尺九寸八分〕

横濱 原 富太郎君藏

此の圖は唐の玄奘三藏が入竺求法を了へ經論を負ひて歸來する像を畫けるものなり、畫法の謹巧設色の麗密譬へむに物なく、高古典雅の致傳世の古畫少からずと雖も未だ多く其の儔を見ざる所とす、筆者は今にして尋ねるに由なく或は之を唐代の名蹟と爲すと雖も其の畫風より推考すれば恐らくは趙宋道釋の一名匠の遺作なるべし

HUEN CHUANG: A MASTER OF THE BUDDHIST CANON.

ARTIST UNKNOWN.

[*Kichomono*, colours on silk; 4 feet 6 inches by 1 foot 11 inches.]

OWNED BY MR. TOMITARÔ HARA, YOKOHAMA.

(WOOD-CUT.)

This picture represents the scene in which Huen Chuang returned from his great journey in India, made in search of new Buddhist Scriptures and commentaries. There are not many such examples of old paintings in minute brushwork and rich colouring, as well as in the antique and elegant taste which this displays. We cannot identify the artist who painted this picture; some imagine that it must be a production of the Tang dynasty; but upon investigating the style and the composition, we rather think that it was produced by some artist of the Sung dynasty; one who was well versed in the pictures of Buddhism and Taoism.





毘沙門天畫像絹本着色

筆者不詳

竪三尺六寸五分横二尺

紀伊國高野山光臺院藏

毘沙門天の事も先に既に之を説明せり、ただ本圖は普通の毘沙門天圖と異なりて、左方に吉祥天女右方に敎彌婆童子あるが故に、茲には其の脇侍を説明せざるべからず、吉祥天先に説明せりは我が密教誤り傳へて毘沙門天の妃とするが故に之を圖し、敎彌婆又摩訶師とも書くは金光明經に毘沙門の王子なる由見えたるに従ひて圖せしなり、敎彌婆はびキナナトと同じく人王の義にして、神話上の出典は明かならねど王子と云ふに基きて名を立てしものならむ此の圖の筆者は不明なれども、其の畫風より推すに、藤原時代末期の作ならむ竊に敎の模様の特なご頗る國風の交へられたるを見るへし

VAISRAVANA.

ARTIST UNKNOWN.

(*Asakemano*, colours on silk; 3 feet 7 $\frac{1}{2}$ inches by 2 feet.)

OWNED BY THE TEMPLE, KÔDAI-IN, MOUNT KÔYA, KI-I PROVINCE.

(COLLOTYPE.)

We have already given an explanation of this deity, Vaisravana, but this portrait is a little different from the ordinary one; and he is attended by Sridevi, on the right, and by Janesâ, on the left, so we must give some account of these attendant deities. Sridevi (we have already described her before) is introduced here because of a false tradition in tantric Buddhism of our country. Janesâ is likely to have been introduced because of the descriptive account in the sūtra of *Suvarna-prabhâsottamarāja*, which declares him to have been a son of Vaisravana; the name, Janesâ, having the meaning "Lord of Human Beings," like the *Jananâtha*. We cannot make clear about its origin in Indian mythology, but we suppose the name came from the son of a prince. Although the artist who painted this picture is unknown, we imagine, from the style of painting, that it was a production of the end of the Fujiwara era. The designs on the lower robes seem to have been taken from fashions which prevailed at that time among the people of our country.





五祕密畫像絹本着色

筆者不詳

竪二尺六寸横二尺一寸

東京 片野邑平君藏

五祕密畫像は先に第一冊にも出して之を説明せり本圖亦其の一とす元と奈良の某寺の所藏たりき藤原時代末期春日派の一佳作なり畫法高古にして而も纖穠典雅優美の致言はん方なし

VAJARASATTVA AND THE FOUR BODHISATTVAS.

ARTIST UNKNOWN.

Kakemono, coloured on silk; 2 feet 7 inches by 2 feet 2 inches.

OWNED BY MR. SATOHIRA KATANO, TOKYO.

(WOOD-CUT.)

We have alluded to the five ideal figures of tantric Buddhism in the first volume of this series. The picture here reproduced is said to have been owned by a certain temple at Nara city. It is an excellent work of an artist of the Kasuga school towards the close of the Fujiwara period. The style of treatment is elevating and antique, as well as delicate, and we readily accord praise for its almost indefinable beauty and elegance.

五、六、七、八、九、十、

五、六、七、八、九、十、

五、六、七、八、九、十、

五、六、七、八、九、十、

五、六、七、八、九、十、

五、六、七、八、九、十、

五、六、七、八、九、十、

五、六、七、八、九、十、

VALARASATVA AND THE FOUR BODHISATTVAS

VALARASATVA AND THE FOUR BODHISATTVAS

VALARASATVA AND THE FOUR BODHISATTVAS

VALARASATVA AND THE FOUR BODHISATTVAS

VALARASATVA AND THE FOUR BODHISATTVAS

VALARASATVA AND THE FOUR BODHISATTVAS





十體阿彌陀如來圖(絹本着色)

筆者不詳

竪四尺五寸二分、横二尺一寸三分

京都 知恩寺藏

十體阿彌陀と云ふことは佛教の經軌に所見なきものゝ如し、憶ふに本圖は中幅に來迎阿彌陀の中尊を畫きたるものありて、左右二幅之に相對したる右方の一幅なるべく、亦是れ聖衆來迎の一異圖ならむ製作の年代は、其の畫風に鑑みて淨土教の隆興せる鎌倉時代の初期と推せらる、纖巧の描法、設色共に大いに賞すべき有數の一名品なり

AMITĀBHA BUDDHA WITH TEN ORFORMS.

ARTIST UNKNOWN

Kakemono, colours on silk; 4 feet 6 inches by 2 feet 2 inches.

OWNED BY THE TEMPLE, CHIONJI, KYŌTO

(COLLOTYPE.)

It seems that there is not to be found Amitābha Buddha having ten forms. We suspect this picture was intended to be the right-hand one of a set of three *kakemono*; the middle one being, no doubt, the "Welcoming Amitābha." Upon this hypothesis, this picture would be a kind of scene in which the welcoming saints are appearing to the devout ones. The date of the picture, judging from the character of the brushwork, would range somewhere towards the beginning of the Kamakura era, when devotion to the merciful Buddha of Amitābha was popular. The minute brushwork and the effective colouring, may well receive high praise.

蠟燭其ニ大ヘニ費スルモ許難イ。各品モ直

樂興する處食部外の味陳を惜むる癖ありて

たゞとて、鑒戒に争ふは其の舊風を益ふに猶土俗に

さす式い・ 誦ぶるへう衣量ヨク事衆來暇い一異聞

會分街をこるよりありて、式部・神主の財物・

（四）映、送、本、岡、中、聽、來、里、國、報、訓、中

十餘國協約を以て之を附録に添附し、視察す。

取將喉恩心難

知、只、正、下、金、銀、二、人、女、二、金

學

十齋回瀝別坡來圖錄本善堂

AMĪTĀBHĀ BUDDHA WITH TEN ORFORMS.

7107271 721187.

$$D = m \cdot \omega^2 \cdot \Delta z$$

0105A 11Z0117, 3191231 311, 78 012700

(COLLOTYPE)

It occurs:

*f. sed. in A.

forms. We suppose this picture was intended to be the re-





舟上人物圖(絹本淡彩)

傳支那宋朝馬遠筆

竪七寸、横七寸二分

侯爵黒田長成君藏

此の圖鑑定上傳へて馬遠の筆と稱す明徴の存せざるは先に第十三冊に出せる寒江獨釣圖も亦之に同じ然るに彼と是とを對照すれば必ずしも同人の筆と斷定し難き所なきに非ずされば孰れが眞に馬遠の筆か或は兩者共に是か共に非か之を知ること容易ならず然れども傳へて馬遠の作と稱するものゝ多數に較ぶれば本圖の筆法は稍細銳なるものあり博雅の士之を研鑽して可なり

BOATING.

SAID TO BE BY MA YUAN, CHINESE.

(*Kakemono*, slightly coloured on silk; 8 $\frac{1}{2}$ inches by 8 $\frac{1}{4}$ inches.)

OWNED BY MARQUIS NAGASHIGÉ KURODA.

(COLLOTYPE.)

Some critics say this picture was done by Ma Yuan, but we have no positive proof, as we have in the case of the picture "A Solitary Angler," reproduced in the thirteenth volume. Comparing this picture with that one, we may easily be led to think that the two were not executed by the same artist: but we cannot readily decide which is really the work of Ma Yuan, or if both were actually done by him, or if neither was the work of his hand. Yet we may safely assert that this picture is the most precise and forcible in technique among the paintings attributed to Ma Yuan. We hope for further investigation by connoisseurs.

附録して置か

圖の筆致は得難きものである。前編の士女や
て思ふの非と解するものゝ差違は、繪
に非ざるを感ずること容易なるを然れども、繪へ
は、趣味も異に、思ふの筆は、趣味も異に、筆
も、同人の筆と、趣味も異に、筆も、同人の筆
亦、之に同じ、然るに、趣味も異に、筆も、同人
歩むる、趣味も異に、筆も、同人の筆と、趣味
此の圖、筆致、上、趣味も異に、筆も、同人の筆

附録黒田長政

附録黒田長政

附録黒田長政

附録黒田長政

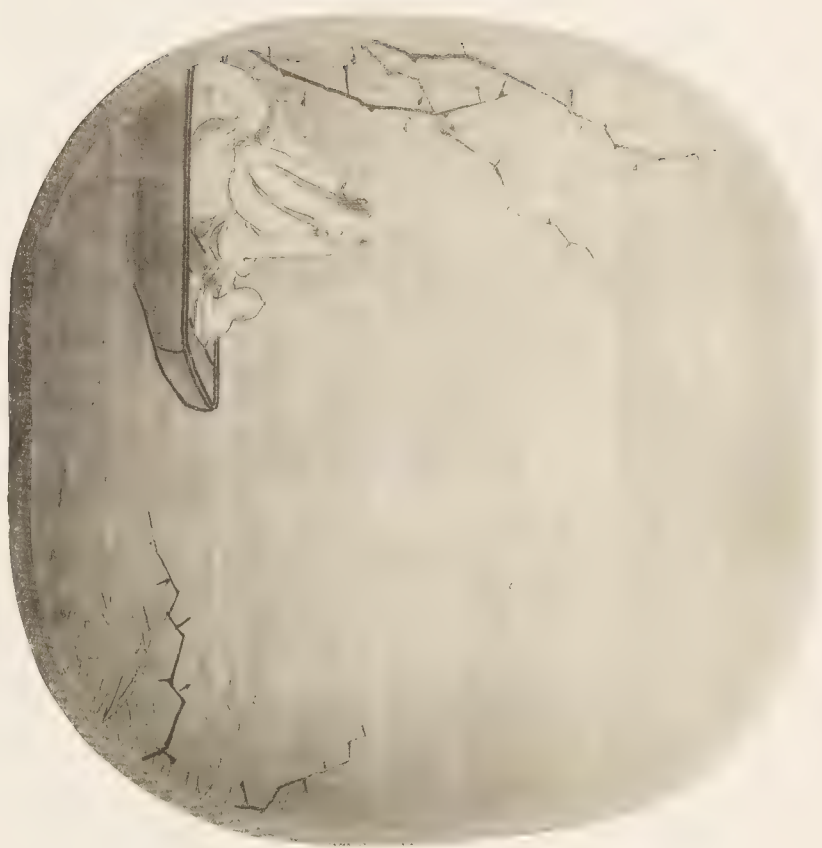
BOATING.

SAID TO BE BY MA YUAN, CHINESE.

OWNED BY WARQIUS NAGASHIGE KURODA.

(COLLOTYPE)

Some critics say this picture was done by Ma Yuan, but we have no positive proof, as we have in the case of the picture "A Solitary Angel," reproduced in the thirteenth volume. Comparing this picture with that one, we may be led to think that the two were not executed by the same artist, but we readily decide which is really the work of Ma Yuan, as it bears more strongly done by him, or it neither was the work of his hand. Yet we may easily assert that this picture is the most precious and valuable in the group of the paintings attributed to Ma Yuan. We hope for further investigation by connoisseurs.





水邊雙鷺圖(絹本墨畫)

傳支那宋朝夏珪筆

竪八寸七分横九寸一分

侯爵黒田長成君藏

本圖傳へて夏珪の筆と云ふは、前景石皴の筆墨の落款ある夏珪の作と似たればなるべく、固より鑑定上の説なれど頗る信すべきが如し、縱令夏珪に非ずとするも、南宋名手の遺品なること論なかるべく、且つ其の古く我が國に輸入せられたるものなることは、足利義満公の天山の藏印あるにても知られたり

HERONS NEAR THE SHORE.

SAID TO BE BY HSIA KUEI, CHINFSE.

(*Kakemono*, monochrome on silk; 10 $\frac{1}{2}$ inches by 10 $\frac{3}{8}$ inches.)

OWNED BY MARQUIS NAGASHIGÉ KURODA.

(COLLOTYPE)

The reason why this picture is alleged to be the work of Hsia Kuei, would seem to be that the touch of the brush, in depicting the figures of the rocks in the foreground, much resembles the productions of that artist which are authenticated by his signature and since the assumption is based upon this critical assertion, we consider that it is very reliable. If the picture was not done by Hsia Kuei, it is still undoubtably the production of an expert who lived during the time of the Southern Sung dynasty, China. The picture was brought to our country in early times, as we learn from the owner's name, Tenzan; namely, by Yoshimitsu Ashikaga.





松邊觀瀑圖(絹本墨畫)

支那宋朝李公年筆

(紙七寸八分)

獨逸國 キュンメル君藏

宋の李公年は曾て浙江提刑獄公事と爲れり、書を善くし山水の風格前輩に下らず四時朝暮の景趣を寫し長江日出疎林晩照を作りて眞に物象の空曠有無の間に出没するが若しと稱せらる本圖石陰に其の款識あり畫風の超致多少畫傳の言ふ所に合へるものなきに非ず樹木水石の畫だ巧妙なるのみならず宋だ南宋院體の如き定型を成さざる風格の實すべきを見る

LOOKING AT A WATERFALL.

BY LI KUNG-NIEN, SUNG DYNASTY, CHINA.

(Kite-silk, mounted on silk, 9½ inches by 10½ inches)

OWNED BY MR. OTTO KUMMEL, GERMANY

(COLLOTYPE)

Li Kung-nien, of the Sung dynasty, was sometime Inspector of Prisons in Chechüing. He was excellent in Art, and his style of painting landscapes was not inferior to that of his predecessors. His subjects for his pictures, Scenes of Morning and Evening in the Four Seasons, The Rising Sun Shining on a Lonely River, and The Slanting Rays of the Sinking Sun on a Lonely Forest, are admired as being the real and visual aspect of Nature herself. In this picture, a signature is given in the shadow of a stone: and its general style corresponds, more or less, with those given in the biography of artists; not only are the trees, rocks, and water very natural, but it is admirable because his style is not so rigid and not influenced by the paintings of the Imperial Academy of the Southern Sung dynasty.

知ちる恩酬い賞すんをさる

多、成るる未だ南の國に勝てず

とて、いふを、樹木水注し、其の西、穀、

く、慈願、思致を以て當謝に言ふ所の合へ

落しを御せとる本に不刻に其いふ

計の二具、脚袋、空剃、音聲、問、出、終。

物付器の基礎は富山県山形市にある。

○ 衛、漢、唐、宋、元、明、清、各代の山水の題辭を、一冊に集めて、

卷八 詩經 卷八 詩經

國學年二二九

2
1
4
不
6

公鑒則氣固足以舞雩





蘆雁蓮鷺圖雙幅絹本墨畫

傳支那宋朝僧羅窓筆

型三尺二寸八分横一尺四寸五分

京都 紫野大德寺塔頭龍光院藏

羅窓は支那の畫傳に逸して我が君毫觀左右帳記に出づ同書之を宋南渡後の部に編して下の上品とし、西湖の六通寺の僧にして、牧溪と畫意相伴しと言へり本圖傳へて其の筆と稱す今後出張月壺の觀音圖に令せて二幅對と爲せりげに此の畫を觀るも筆墨の趣致稍牧溪に似たるを認むべし固より牧溪の妙技に及ばずと雖も亦畫史に傳するに足れり

WILD GEESSE AND HERONS.

SAID TO BE BY LO-CHUANG, CHINESE.

(A pair of *kakemono*, monochrome on silk, each 3 feet 3 $\frac{1}{2}$ inches by 1 foot 5 $\frac{1}{2}$ inches.)

OWNED BY RYŪKŌIN, DAITOKUJI, KYŌTO.

(COLLOTYPES.)

Lo-chuang's name is not to be found in the Art books of China; but he is mentioned in our record, Kundaikwan Sayichōki, as being a very clever artist, although one of a class whose subjects were rather inferior; and the same authority remarks that he lived after the time when the sovereigns of the Sung dynasty had transferred their capital to the southern part of the country (Southern Sung); adding that Lo-chuang resided in the temple, Liu-tung-ssu, and his productions resemble those of Muchi in the style of painting. The pictures here reproduced are attributed to him, and these with one of Avalokitesvara by Chang Yueh hu (to be shown hereafter) form one set of three *kakemono*. In treatment, we must admit, the brushwork in these paintings does resemble the work of Muchi, although Lo-chuang could not, however, approach that master in dexterity; notwithstanding this, we think Lo-chuang was worthy of mention in the history of Chinese pictures.

其の故を尋ねて見ると、

此の地は昔、大いに盛んで、

今も、昔の如く、

大いに盛んで、

今も、昔の如く、

大いに盛んで、

今も、昔の如く、

大いに盛んで、

今も、昔の如く、

大いに盛んで、

WILD BEAR AND HUNTER

WILD BEAR AND HUNTER

WILD BEAR AND HUNTER

WILD BEAR AND HUNTER

WILD BEAR AND HUNTER







不動明王畫像絹本着色

傳僧願行筆

(竪四尺、寸九分横一尺九寸)

紀伊國高野山五坊寂靜院藏

不動明王は屢之を出し説明も亦前に見えたり本
圖の筆者憲靜は字を願行號を圓滿と云ふ初め京
都泉涌寺の俊苾に從ひて得度し後奈良院關の諸
名匠に就いて廣く顯密の二教を究め殊に三寶院
流の事相に達し願行方を稱む大通寺泉涌寺に住
して朝野の皈依を受け屢法を宮中に説く後鎌倉
大樂寺に住し又大山寺の中興開山たり永仁元年
幕府に請ひて淀川の關鎮を以て東寺及び高野山
の諸堂を修營せり永仁三年四月七日寂す歎して
宗燈律師と諡せらる本圖の畫風鎌倉時代の末期
に近きもの傳説の欺かざるを知るに堪へり森嚴
巧麗の彩筆なか／＼に法悅の餘事とは見えざる
能品なりと謂ふべし

ARYA ACARA.

SAID TO BE BY PRIEST GWANGYŌ

(*Kidenmon*, in colours on silk: 4 feet 2 inches by 1 foot 11 $\frac{1}{4}$ inches.)

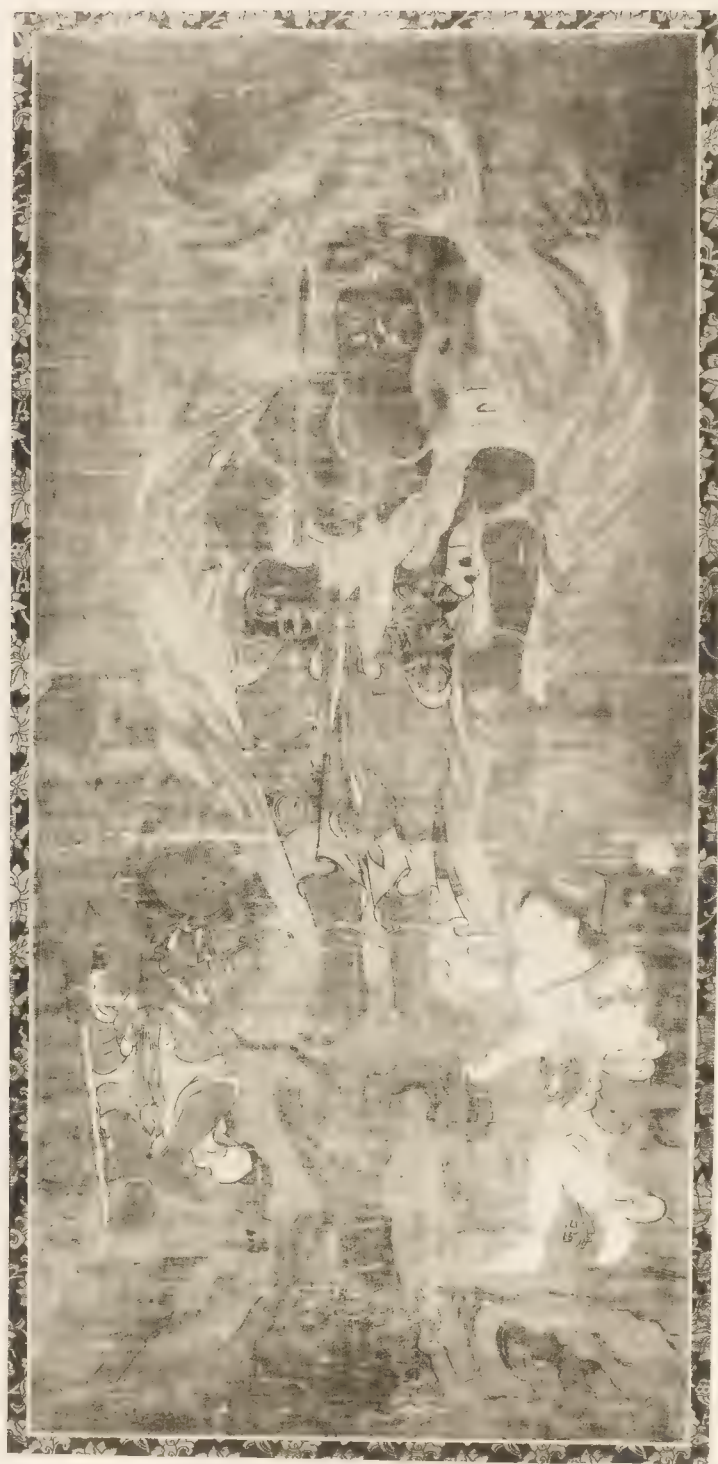
OWNED BY THE TEMPLE, GOBŌ JAKUSHŌ-IN, MOUNT KŌYA, KI-I PROVINCE.

(COLLOTYPE.)

We have frequently reproduced pictures of this deity and have also described him. The artist of this picture was named Kenjō, surnamed Gwangyō, and otherwise called Emman. He was ordained by Shunjō, a priest at Sennyūji, and afterwards he studied Buddhism, both tantric and the non-tantric, under the guidance of the famous, learned priests at Nara and Daigo, arriving especially to the utmost attainment of that form of tantric Buddhism followed by the priests of Sanbō-in, at Daigo. Then he established a sub-school of his own way of interpreting the doctrine. He resided in the temple, Daitōji, and received honourable respect from the Imperial Court and people generally. He delivered sermons before the Imperial Court and subsequently resided at Daigyōji, Kamakura, becoming a reconstructor of Daisanji. In the 1st year of Veinin (1293) he besought the Feudal Government for permission to use the tolls levied upon vessels passing through the Yodo river, to repair the temple Tōji, and those on Mt. Kōya. He died on the 7th day, 4th month, 3rd year of Veinin, and received the posthumous name of Shūtō Rishhi by Imperial command.

The style of this picture denotes that it is a production of some time towards the end of the Kamakura era, and we learn that the tradition, that it was prepared by Gwangyō can be trusted. The brushwork and the colouring are excellent, in sublimity and delicacy belonging to just such a high degree as we may expect from the skill to be attained in the time of leisure taken from study.

[illegible]





夏山雲煙圖(紙本淡彩)

支那淨士筆

(竪八寸二分横一尺九分)

侯爵黒田長成君藏

此の圖鑑定上高然庵の筆と稱し來りたれど、
「淨士爲伯時寫」と識し龍門淨士の文ある印を
押したるを見れば淨士と云ふ者の筆なるこ
と明かなり淨士は支那の畫傳に見えず且つ
本圖の畫風多少高然庵の米法山水に似たる
所あるよりして漫然高然庵と鑑定せしなら
む款識中の伯時若し李龍眠ならば淨士も亦
北宋の畫人なるべし今唯印文に依りて龍門
の人なることを知るべきのみ畫風より推し
て想ふに蓋し元代の「能手」ならんか尙後考
を期す畫面頗る磨せりと雖も米法の山雲煙
の極めて美なるを見る

HAZY SUMMER MOUNTAINS.

SAID TO BE BY NENG SHIH, CHINESE.

(*Attributed*, slightly coloured on paper; 9 $\frac{3}{4}$ inches by 1 foot 1 inch.)

OWNED BY MARQUIS NAGASHIGÉ KURODA.

(COLLOTTE.)

Hitherto critics have pronounced this picture to be the work of Kao Jan-hui, but, there is upon the picture, this statement: "Neng shih painted this at the request of Pai-shih," and a seal print: "Neng-shih of Lung-men;" therefore we may assume that it was done by an artist named Neng shih. This man is not mentioned in the Chinese records of Art. The picture more or less resembles, in its style, the landscape done in stipple, much affected by Kao Jan-hui, and for this reason it seems to have been attributed to him. If Pai-shih is a common name of Li Lung-ming, then Neng-shih must have been an artist of the Northern Sung dynasty; but now we learn only that he was a native of Lung-men (Honan) and nothing about the date of the composition. We may assume, from the style of painting, that he was an expert during the Yuan dynasty; but we need further investigation. The surface of the picture has been greatly damaged, yet we can detect even now the stippling in the landscape and the thick and thin tones of the ink.

...
...
...
...
...
...

○點：指面筋の管の口を繋ぎ米煮（山煮）

「思ふに、蓋し五ノ一に迫るるは、尙對ひ

い人なることを賦といふ（六）

14. 3 1 0 1

不 萬 千 山 二

得て、二以爲三善一。江表野老の

一、各州縣之兵，以四率十之文，各州縣之兵，以四率十之文。

其、同家、高松岡、并、科、來、自、

謝人書一登辭一別式登

夏山雲歌圖 紙本 卷一

夏山雲歌圖本卷三



白衣觀音圖(絹本墨畫)

傳支那元朝張月壺筆

（竪二尺九寸八分、横一尺四寸一分）

京都 紫野大徳寺塔頭龍光院藏

張月壺は支那の畫傳に見えず、君臺觀左右帳記元朝の部に擧げて上品とし、或は月潮に作る道釋人物を畫くと爲せり。本圖款識の微すべきなしと雖も、鑒定か傳説か、古來月壺の筆と云ふ我が周文祥啓秋月一之等の白衣觀音は此の種のもの亦其の一、藍本とも爲りしならむ樹石の筆墨は宋代の北畫と明の浙派との間位に在りとも謂ふべき風にて、壯技の腕力頗る觀るべく、人物の釘頭描法も勁銳亦賞すべしとす。

AVALOKITEŚVARA IN WHITE ROBES.

SAID TO BE BY CHANG YUEH-HU, CHINESE.

[*Kōkeshutsu*, monochrome on silk; 2 feet 11 inches by 1 foot 5 inches.]

OWNED BY THE TEMPLE, RYŪKŌIN, DAITOKUJI, KYŌTO.

(COLLOTYPE.)

The name, Chang Yueh-hu, is not found in the histories of Art in China; but our record, entitled *Kundaikwan Sayūchōki*, mentions him as an artist who lived during the Yuan dynasty, enrolling his name among those who evinced superior taste, and as specially excellent in Buddhist and Taoist painting, as well as good in depicting ordinary persons. Although this picture does not bear a trace of signature or seal print, it has been attributed to Chang Yueh-hu from old time in our traditional or critical records. We may suppose that this kind of painting was the original type followed by our artists of the middle age, for example: Shūbun, Shūgetsu, and others, in depicting Avalokiteśvara in white robes. The brush-work of the trees and rocks stands midway between the style of the Northern school of the Sung dynasty and that of the Che school of the Ming dynasty, and we notice a lofty force in it. We draw attention to the skilful way of using nail-heads in representing the principal figure.

[illegible]

總・只式也人食，對一只四也一食

粉之潤示階張日

白交趾音圖(辭本墨畫)

AVATOKITESVARA IN WHITE ROBES.

SAID TO BE BY CHING YUEH-HU, CHINESE

Alkermes, monochrome on silk; 2 feet 11 inches by 1 foot 2 inches

OWNED BY THE TEMPLE, RYŪKŌIN, DATOKUJI, KYOTO.

(COLLOTYPE)

The name *Chang Yieh-hsi* is not found in the histories or *Art in China*; yet we recently noticed *Kunshuang* 2247, wherein it is as an artist who lived during the Yuan dynasty, commencing his name among those who were regarded as especially excellent in Buddhist and Taoist painting, and was a master in depicting various animals. Although this picture does not bear a trace of signatures or seal print, it has been attributed to *Chang Yieh-hsi* in an old time two hundred years ago to official records. We may suppose that their first kind of painting was the variety of subjects for use in the middle class, for example, children, animals, birds, etc., and has been designated *Avantgarde* in white paper. The last work of the tree and rocks stands midway between the style of the Northern school of Song dynasty and that of the Ch'ien school in the ink painting. We drew attention to the skillful way of using ink in it. We noted a lofty tone in it.





枯木群禽圖(絹本着色)

支那元朝邊武筆

幅八寸二分 横八寸四分

獨逸國 キュンステル君藏

元の邊武字は伯東京兆の人なり、戯墨の花鳥を善くし、殊に枯木竹石を巧にし、又行草の書に長せりと云ふ、遺作の本邦に傳存するもの稀なり、茲に掲ぐる一圖以て其の技風を觀るに足る、用筆細く雖も蒼勁の致ありて、明畫の如くならず、較古樸の趣あるを賞すべし。

BIRDS HOVERING ABOUT A NAKED FOREST.

BY PIEN WU, YUAN DYNASTY, CHINA.

(*Kakemono*, colours on silk; 9 $\frac{1}{2}$ inches by 10 inches)

OWNED BY MR. OTTO KUMMEL, GERMANY.

(COLLOTYPE.)

Pien Wu, of the Yuan dynasty, was sometimes known by the name of Fai-ching, and was a man of the capital. It is said that he was good in flower and bird painting, and especially so in drawing naked trees, bamboos, and rocks, as well as being clever in calligraphy of cursive and half-strokes. Few of his productions are now extant in our country. The picture here given shows what was the style of paintings which he affected. Though the brush-work is minute, yet it is different from Ming pictures, having the taste of moderation and vigour, sometimes mixing the antique taste.

有る

その即ち、時々あるを、舞臺の趣、さる

時、ある舞臺、趣、さる、さる

舞臺、趣、さる、さる

舞臺、趣、さる、さる

舞臺、趣、さる、さる

舞臺、趣、さる、さる

舞臺、趣、さる、さる

舞臺、趣、さる、さる

舞臺、趣、さる、さる

THE HONORABLE LORDS OF THE

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OF THE HONORABLE LORDS OF THE

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OF THE HONORABLE LORDS OF THE





敗荷鵲圖(絹本着色)

傳支那元朝王若水筆

(竪九寸九分横一尺二寸一分)

侯爵黒田長成君藏

王若水の作と稱するものは既に屢紹介せるが
如く濃彩絢爛なる大幅の花鳥多くして本圖の
如きは比較的清澹瀟灑の逸品なり、眞否の明證
固より存せずと雖も本畫の如きは王若水と稱
せらるゝものゝ中に於て殊に逸品なるべし

WAGTAILS AND LOTUSES.

SAID TO BE BY WAN JO-SHUI, YUAN DYNASTY, CHINA.

Kakemono, coloured on silk, 11 1/2 inches by 1 foot 2 1/2 inches

OWNED BY MARQUIS NAGASHIGÉ KURODA

(COLLOTYPE)

In most cases the pictures which we have introduced, alleged to have been by Wan Jo-shui, are of flowers and birds done with heavy colouring on large canvas; but this subject, by comparison, rich in simple taste. We have no positive proof which enables us to say whether or not this picture was done by Wan Jo-shui, therefore we leave it to the observer to decide this point as he sees fit.





丹羽都比女神及狩場明神画像(絹本着色)

筆者不詳

各幅二尺六寸三分横一尺三寸一分

紀伊國高野山眞言宗大本山金剛峯寺藏

丹羽都比女神は伊弉諾伊弉册二尊の女天照大神の妹なりと傳ふ其の
 餘靈の社は今天野宮と云ひ高野山にては之を丹生と云ふ高野四所明
 神の一にして本地は胎藏界大日如來圖上の梵字は其の種子なり弘法
 大師行狀繪傳書者不詳詞書近衛道嗣筆の丹羽能宣事の條に曰く大師
 彼山に通ひ給間山路のはとりに十町許の澤有山王丹羽の大明神の社
 也今のあまの云是也大師此所に一宿給に大明神詔宣しての給く妻
 神壇の威福を望事久し今の此所に至給妻が幸也弟子昔人たりし時食
 國皇命家地万許町を給へり是即ち高野山の地主鎮守の神として勸請
 せらるゝ所以なり狩場明神は天野明神とも呼び或は丹羽都比女神と
 夫婦なりと云ひ又母子とも云へと元是化現の神に過ぎず本地は金剛
 界大日如來圖上の梵字は其の種子なりと云ふ亦四所明神の一なり弘
 法大師行狀繪傳高野尋人事の條に曰く弘仁七年孟夏の比、中略大和
 國宇智郡にして、一人の獵者に值給へり其色ふかくあかくしてたけ八
 丈許也袖もぬきき青き衣をきたりけり骨たかくすぢふどくして勇壯
 の形也弓術を身に帶して、大小二の黒き犬をしたがへたり(中略獵者申
 機我は南山の犬飼也領する所の山地万許町也中略是紀伊國伊都の郡
 也和尚來住し給はゞ助成したてまつらん中略犬をはなちてさきぬ、茲
 に掲ぐる所の二圖は即ち此二神の像なり其畫風に依りて考ふるに蓋
 し鎌倉時代末乃至南北朝頃の製作ならむ狩場明神像の道勁なる筆法、
 女神像の巧麗なる設色共に頗る貴重すべき一名品なり

NIWATSU-HIMÉ AND KARIBA-MYÔJIN (JAPANESE DEITIES).

ARTIST UNKNOWN.

(A pair of *shikamono*, in colours on silk; each 2 feet 7 inches by 1 foot 3 5/8 inches.)

OWNED BY THE TEMPLE, KONGÔBUJI, MOUNT KÔYA, KI I PROVINCE

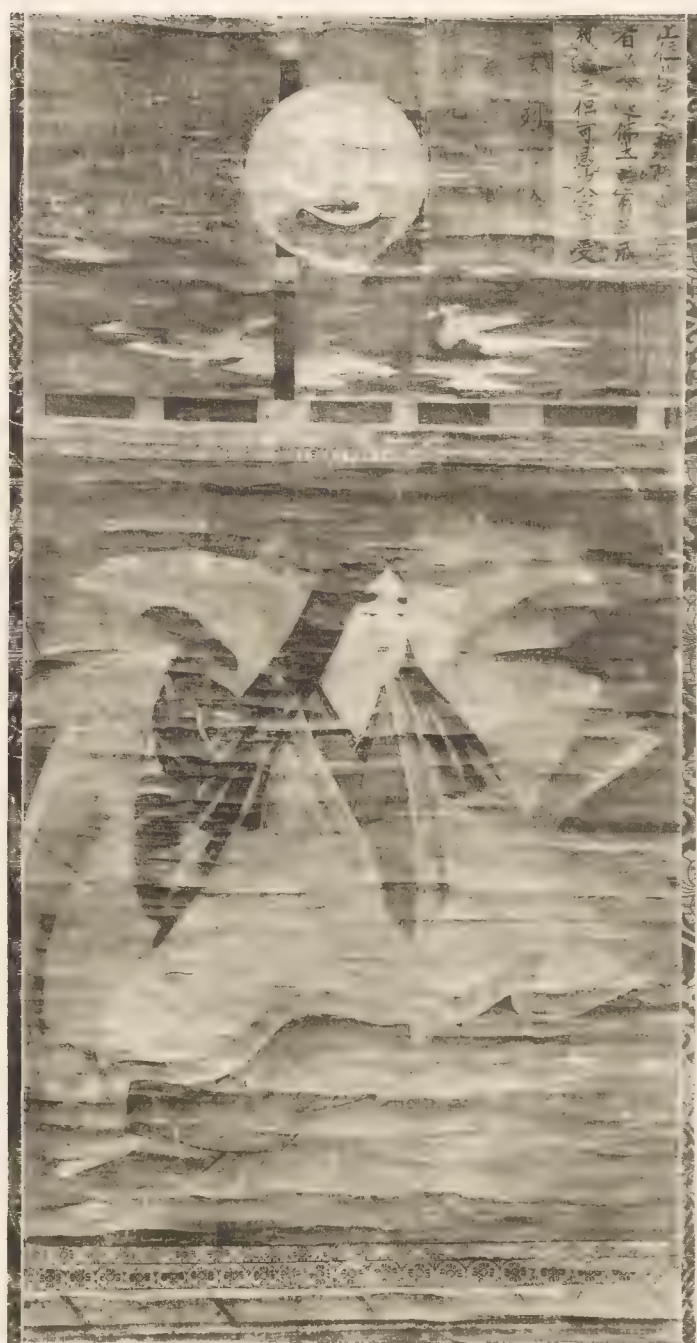
(COLLOTYPES.)

The goddess, Niwatsu-himé, is said to be one among the daughters of Izanagi and Izanami, and a younger sister of Amaterasu Ō Mikami; and a shrine, dedicated to this female deity, now called Ama-no-miya and which stands on Mount Kôya, is called by the people Nibu. Niwatsu-himé is one of the four deities protecting the temples there and she is supposed to be an incarnation of Vairocana Buddha, in the Garbha division (the Sanskrit character on the image denotes the symbol of the deity). In the panoramic history of Priest Kôbô Daishi (by an unknown artist, but accompanied by a descriptive text from the hand of Michisugu Konoyé), in the chapter entitled "Divine Prophecy of Goddess Nibu," it is stated as follows: "Upon the Daishi making his periodical visit to this mountain, he noticed a marshy lake covering *ten cho*, by the side of the mountain road: on the marsh had been erected a shrine in honour of the goddess Nibu, guarding the mountain." The place occupied by the shrine corresponds to that now called Ama-no. The master lodged here one night and the goddess, in a vision, pronounced this prophesy, saying: "You were wishing for the prosperity of the religion of the gods, and I thought it would be a happy event to make you lodge here this night, and," she continued, "you were to get ten thousand *cho* of ground from a god when you were born a human being in ancient time." Thus the goddess was worshipped on Mount Kôya as a guardian of the ground.

The deity, Kariba-myôjin, otherwise called Ama-no-myôjin, is sometimes said to be the husband of the goddess Niwatsu-himé, sometimes they are said to be father and daughter; but it is not clear, for this deity is a god of eccentric appearance. He is said to be an incarnation of Vairocana Buddha, in the Vajra division (the Sanskrit character on the upper part of the image denotes the symbol of this deity), and he is one of the four divinities of guardianship. In the same panoramic history, in the chapter, "The Master Enters Mount Kôya," it is stated: "About the 4th month, 7th year of Kônin the Master met a hunter, in Uchi county, Yamato province, who was about eight feet tall and of a deep red colour; he was clothed in blue garments having narrow sleeves. His bones were remarkable and he had big muscles. His appearance indicated great bravery and he bore a bow and arrows. He was accompanied by two black dogs, one large and one small. This hunter said: 'I am the keeper of dogs on the Southern Mountain and I occupy ten thousand *cho* of ground in a mountainous district. This, my estate, is in the county of Itsu, Ki-i province. If you wish to take up your residence there, I will help and guard you, and drove away his dogs.'"

The two pictures here reproduced are the representations of these deities. Upon a careful inspection of the style of painting, we are led to suppose that they were produced towards the end of the Kamakura era or during the time of the rival dynasties. We must admire the forcible brushwork displayed in representing Kariba-myôjin, and the delicate colouring in portraying the goddess.





正德
省
受

閻魔大王及侍鬼木像

作者不詳

(身長 薩摩共三尺四寸六分 侍鬼二尺三寸五分)

横濱 原富太郎君藏

閻魔大王は地獄十王其の中の宋帝王都市王は第十冊に出でたり首長にして即ち閻魔たり本書先に既に之を説明せり眷属には地獄治罪の鬼衆あり茲に掲ぐるものは即ち其の一とす此の二像彫刻の作風設色の手法等を觀るに運慶定慶等より少しく降りて同時代末葉乃至南北朝頃の物なるが如し其彫技の巧麗にして秀拔なる頗る贊稱すべきものといふべし

YAMARAJA AND A ATTENDING DEMON.

ARTIST UNKNOWN.

(Wood carvings: Yama Raja, height, 3 feet 5 1/6 inches, including pedestal;

Attending demon, height, 2 feet 4 inches.)

OWNED BY MR. TOMITARÔ HARA, YOKOHAMA.

(COLLOTYPES)

Yama Raja is the chief of the Ten Kings of Naraka (Hell): we have already mentioned two of them, in Volume Ten, and have explained these deities, all of whom are attended by demons who inflict the tortures of hell. The figures here represented are one of the kings and his attendant. Upon inspecting the two statues, we find the style of carving and the colouring make us feel that they were prepared a little later than the time of Unkei and Jôkei; namely, towards the close of the Kamakura era or in the early of the rival dynasties. Their excellence in beauty and in technique well merit our high appreciation.





山水橫披圖(紙本墨畫)

支那明朝戴文進筆

縦八寸五分横二尺一寸五分

京都桑名織城君藏

明代浙派の鼻祖戴文進の蹟我が國に傳存するもの少からず本書亦既に之を掲げたりと雖も落款の分明にして信據すべきものは本圖殆ど其の最も之を前出の諸圖に較ぶるも畫風筆法互に全く其の勁健なる特徴を同うせるを觀るべし明の英宗正統十一年の作とす

LANDSCAPE.

BY TAI WEN CHIN, CHINESE.

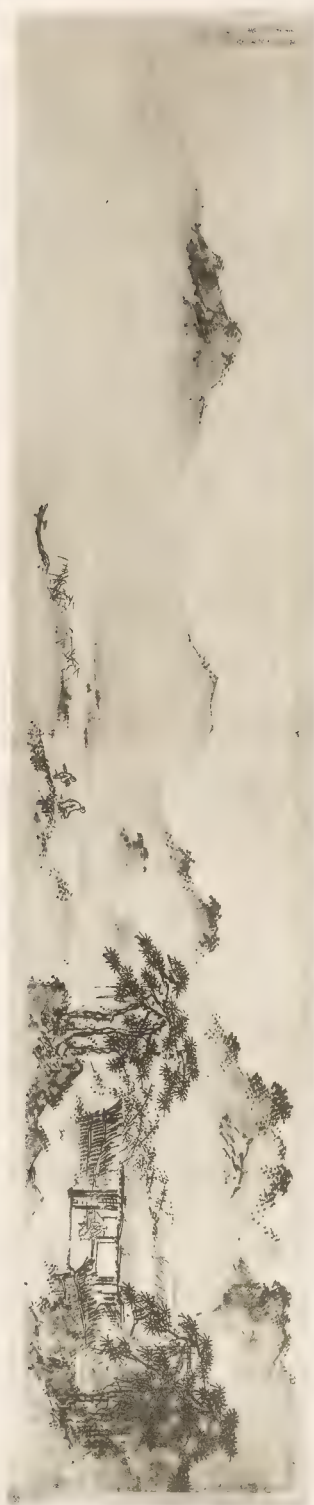
Broad picture, monochrome on paper; 3 feet 4 inches by 9 inches.

OWNED BY MR. TETSUJŌ KUWANA, KYŌTO.

(COLLOTYPE.)

The productions of Tai Wen-chin, the founder of the Che school during the Ming dynasty, are preserved in our country in no small number, and we have already reproduced several of them. This one will be most praised of those now to be seen, because of its trustworthiness and its precise signature; and when we compare it with all the others that have been given by us, we find the artist's familiar, forcible wielding of his brush and general type of his pictures. The canvas now reproduced was executed in the 11th year of Cheng-t'ung (1446), in the reign of Emperor Ying-tsung of the Ming dynasty.

山水對 萬物無不舉



竹齋讀書圖紙本墨畫

僧周文筆

竪四尺四寸五分横一尺一寸

京都帝室博物館藏

此の周文の筆なることは常に越溪周文の
印あるのみならずして筆墨の妙致眞に周文
の特色あるによりて明かなり當時の名流能
派諸僧周巖龍岸盛彦各詩を題し南禪の等連
圖名を命じ序を作りて之を記せり文安四年
の製作なるべきことは序末の題記に依りて
知らる如拙の瓢鉢圖と同じく周文遺品の試
金石と爲すべき明徴ある實蹟なり

A SYLVAN SCENE.

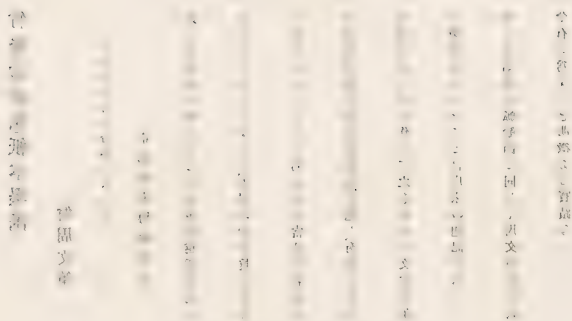
BY SHŪBUN

(*Monochrome, monochrome on paper; 4 feet 5 inches by 13 1/4 inches.*)

OWNED BY THE KYŌTO IMPERIAL MUSEUM.

(COLLOTYPE.)

Not only is this picture, "Reading a Book in a Cottage in a Bamboo Grove," by Shūbun, authenticated by his seal, "Yekkei Shūbun," but the style of the brushwork corresponds exactly with the special mode of this master. and, besides, there are added many Chinese poems by eminent priests who were Shūbun's contemporaries: Ryūha, Seihan, Shūgan, Ryūsei, Ryōgen, while the title of the picture and a description are given by Tōren, a priest of Nanzenji, a temple in Kyōto, and we are informed that this picture was produced in the 4th year of Bun-an (1447) by the date added at the end of the descriptive account. For these reasons, this picture is to be taken as a standard of Shūbun's productions in determining the authenticity of other pictures attributed to him: just as the picture of "Saké-gourd and Cat-fish," by Josetsu, is the touchstone for that master's compositions.



A SALTAN SCENE

BY SHIMIZU

THIS BOOK IS THE PROPERTY OF THE

OWNED BY THE KOTO IMPERIAL

(COLTYPE)

Not only is this picture, "Respect a Book in a Cottage in a Bamboo Grove," by Shibuya, authenticated by his seal, "Yokoei Shibuya," but the style of the background corresponds exactly with the special mode of this master; and, besides, there are indeed many Chinese pictures who were Shibuya's contemporaries. Shibuya, Shiba, a student of Ryōan, who is the title of the picture and a description are given by Tōkoku a hint of "Nishida" a temple in Kyoto and was also informed that this picture was produced in the 16th or 17th by the late school of Shibuya's of the descriptive account. For the reasons, this picture is to be taken as a standard of Shibuya's productions in determining the authenticity of other pictures attributed to him; just as the picture of "Zele Round and Car-deal," by Jōkoku is the standard for that master's productions.

世以隱君子目潘樵無由樂志乎下樵寄胡爲予哉器之隱落者猶樂之
於女人之執柄乎一機之是非雖細不細聞之況乎器之得志乎豈不從彼
華而不於其妾貲哉或謂其腹邪不如乎抱琴而寓市南以俟聖覽曰予子
望須臾乎鯨鯢岸中則前川之下有發乎長松之陰指岸畔白雲之龍披
於清寒月之上足聞中自適之趣也傳曰隱居以求其志行義以達其

[illegible]

墨屋龍山策竹中論心此懷此
誰同期人不至一松亭中似無事
讀欲與

其體文

玉堂學士職休官掌上行書後出
殿終言仙方除白髮欲傳萬家書

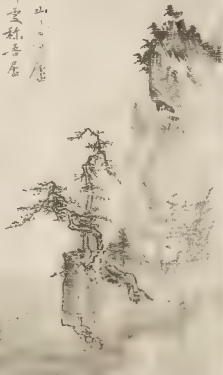
松竹居

眼盡國疆人自頭
張：此事何日拉琴侶
宿
名蒼松竹樓
品月照西窗

竹簾第齊野趣山梅香餘日穠
校襟懷才思多華策起而有美
官經濟心

卷之十

面不改色。一。應
唯多竹。雲。稱。吾。居
摩。山。非。是。嚴。佳。處
日。課。猶。愁。欠。讀。書
村。卷。三。卷。六。一。



山水圖(絹本墨畫)

支那明朝周文靖筆

幅二尺九寸三分 横一尺一寸七分

加賀國金澤 横山隆興君藏

明の周文靖は蒲田の人、宣宗、宣德の間、陰陽訓術を以て徵されて仁智殿に直し、御試の枯木寒鴉に第一位を占め、大庾縣典史を授けられ、又鴻臚序班に歴せり。詩を善くし、山水は夏珪、吳鎮を學び、人物花卉、翎毛、樓閣、牛馬俱に高致ありと稱せらる。遺品我が國に傳存するもの多からず。本圖の如きは最も珍寶すべし。畫上の款識に依りて仁智殿に直せし宣德頃の作なることを知るべし。三山は其の號ならむ。老蒼の筆墨、能く南宋院體の正風を傳へて、毫も浙派等の影響を受けざるは、孫君漢李在等と共に亦明代の一異彩とするに足れり。

LANDSCAPE.

BY CHOU WEN CHING, CHINESE.

(Rebname, monochrome on silk, 2 feet 11 inches by 1 foot 4 1/2 inches.)

OWNED BY MR. TAKAOKI YOKOYAMA, KANAZAWA, KAGA PROVINCE.

(COLLOTYPE.)

Chou Wen-ching, who lived in the time of the Ming dynasty, China, was a man from pu-tien. He became an officer in the Jen-chih-tien palace during the Hsuan-te period of the reign of Emperor Hsuan-tsung, and after passing the Imperial examination, he attained the first rank of honour by his picture of "Crows in a Lonely, Naked Forest." It is said that he was clever in painting human figures, flowers, birds, pavilions, cows, and horses; and especially excelled in landscapes after the manner of Hsiah Kuei and Wu Chen. His works are rarely seen in our country; hence a picture like the one here reproduced is much esteemed. From his own comments, written on the upper part of the canvas we learn that th's picture was done about the Hsuan-te period, when he was in attendance at the Jen-chih-tien palace. It must be said that his not being influenced by the Che school in any way, was a praiseworthy fact, for he adhered to the style of the Imperial Academy of the Southern School, which was especially good in its conservative and moderate brushwork, as we see by the works of Sun Chun tse and Li Tsai, both artists of the Ming dynasty.





寒山拾得圖(雙幅紙本墨畫)

僧一之筆

(各幅三尺四寸横一尺二寸五分)

安藝國廣島 佐々木治兵衛君藏

一之も既に之を紹介せり本圖款識の微すべきものなしと雖も其筆致墨情之を前出の畫に較べて決して一之以外の筆に非ざることは一隻眼あるものゝ共に默會する所なるべし而も本品の如きは殊に勝れたる有数の佳作とす

HAN-SHAN AND SHIH-TE.

BY ISSHI.

A pair of *han-kan*, monochrome on paper; each 3 feet 6 $\frac{3}{4}$ inches by 1 foot 4 $\frac{1}{8}$ inches.

OWNED BY MR. JIHEI SASAKI, HIROSHIMA, AKI PROVINCE.

(COLLOTYPES.)

Isshi has been mentioned once before. Although this canvas bears no trace of a signature and no seal print, yet every one who has the least experience in Art matters will concur in the opinion that the picture could not have been conceived by any other artist than the priest Isshi. Upon examining the brushwork of this composition and comparing it with other authentic production by this same artist which have been already reproduced, there can be no hesitation in identifying it; moreover, this work must be classed among Isshi's famous masterpieces.

おそれ報せたる休日の世中にて

この共計集會を企画するに面するに、誠を

期して、その後の計画を遂行すること、誠を

期して、その後の計画を遂行すること、誠を

期して、その後の計画を遂行すること、誠を

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期して、その後の計画を遂行すること、誠を

期して、その後の計画を遂行すること、誠を

AND SHIH-TE

1921

OWARD BY THE THEATRE COMPANY, AKA PROVINCE

COLLECTORS

1921

and which, for the first time, the first time
was in the opinion of the first time
and which, for the first time, the first time
of this company and compared it with other
of this company and compared it with other
of this company and compared it with other
of this company and compared it with other







樹下鬪拳圖(絹本着色)

支那明朝趙芝筆

（竪五尺一寸一分横二尺八寸一分）

讃岐國 琴陵光熙君藏

趙芝は支那畫傳の諸畫に逸して其の傳歷を知らずと雖も此の畫に由りて推考するに蓋し明朝人物畫の一能手なり用筆纖細にして而も勁銳拙寫巧密にして而も布置雄大なる明畫の特色おのづから畫面に溢れたり逸傳の名匠蹟を異邦に存する獨り斯の人のみに非ざるなり

BOXING UNDER THE TREES.

BY CHAO CHIH, MING DYNASTY, CHINA.

(*Kohomono*, colours on silk; 5 feet 1 $\frac{1}{4}$ inches by 2 feet 9 inches.)

OWNED BY MR. MITSUHIRO KOTOOKA,

SANUKI PROVINCE.

(COLLOTYPE.)

Chao Chih is not known to the biographers of Chinese artists. On investigating this picture, we conclude that this artist must have been one of the experts in painting human figures, during the Ming dynasty. The special style of Ming pictures is well expressed on the canvas, in minute and forcible brushwork and grand composition of the subject; but it is not alone this artist whose pictures are extant in our country, while his biography has been lost in his native land.

誰い人のためにあるか

此の人のためにあるか

此の人のためにあるか

此の人のためにあるか

此の人のためにあるか

此の人のためにあるか

此の人のためにあるか

支那の歴史

支那の歴史

支那の歴史

支那の歴史

BOXING UNDER THE TREES

BY CHAO CHING MING DUNSTON, CHINA

WITH AN INTRODUCTION BY THE AUTHOR

CHINA IN THE NINETEENTH CENTURY

SANCTI PRODIGE

(COTOTYPE)

China China is not known to the Europeans of Chinese artists. On the picture, we conclude that the artist must have been one of the experts in painting human figures during the Ming dynasty. The elegant style of Ming pictures is well expressed on the canvas; in minute and forcible brushwork and rapid composition of the subject; but it is not alone the artist whose pictures are found in our country, who has picked up and been lost to the native land.



山水圖(絹本青綠)

筆者不詳

(竪三尺五寸五分横二尺六分)

讃岐國高松 十河二郎君藏

本圖は畫隅に藏印あるのみにて何人の作
なるかを知ること能はずと雖も想ふに明
畫か或は清初の畫なるべし其の畫法布局
と共に巧密を極めたる佳作にして尋常凡
手の企及する所に非ざるなり

LANDSCAPE.

ARTIST UNKNOWN

A hanging, colored silk, 3 feet 6 inches by 2 feet 5 1/2 inches

OWNED BY MR. GONZABURÔ SOGAWA, TAKAMATSU.

SANUKI PROVINCE.

(COLLOTYPE.)

We cannot determine who the artist of this picture was, as it bears only a certain owner's seal, but, by supposition, we fix the date of its production as being during the Ming dynasty, or beginning of the present dynasty. It is excellent in minute brushwork and in the composition of the picture, which show that the artist was not inferior

年の余氣を酒一盞をささぐ

と其の酒を飲めば其の味は

其の酒の味は其の味は其の味は

公とてを成ることを思ふ

本國の酒を飲めば其の味は

貴國の酒を飲めば其の味は

酒を飲めば其の味は其の味は

酒を飲めば其の味は其の味は

山水圖(日本書)

LANDSCAPE

VIEW OF THE MOUNTAINS

THE MOUNTAINS OF THE MOUNTAINS

OWNED BY THE GOVERNMENT OF THE MOUNTAINS

THE MOUNTAINS OF THE MOUNTAINS

THE MOUNTAINS OF THE MOUNTAINS

THE MOUNTAINS OF THE MOUNTAINS

THE MOUNTAINS OF THE MOUNTAINS

THE MOUNTAINS OF THE MOUNTAINS

THE MOUNTAINS OF THE MOUNTAINS





朝陽圖(紙本墨畫) 僧眞康筆

二尺七寸六分横 一尺一寸

子爵 福岡孝弟君藏

仲安眞康は康西堂或は江西堂に作る九華山人意
足道人等の號あり又東光眞康と署す鎌倉西來庵
に佐せり啓書記曾て此の人に就いて書を學べり
と云ふ其の書に寶徳四年等の款識あり以て其の
啓書記よりも先輩たる年代を知るに足れり啓書
記の書風頗る之に近く而も名聲較々高きを以て眞
康の遺作往々啓書記と誤らる本圖の如きも亦其
の一たりき諸系の由りて來る所を詳にせず蓋し
禪流墨畫の傑出せるものにして足利時代鎌倉書
苑の一番先者なり混楮に近き故墨の草筆啓書記
と雖も及び易からず

PRIEST CHAO-YANG.

BY PRIEST SHINKÔ.

(Kichikawa, monochrome on paper, 2 feet 9 inches by 1 foot 11½ inches.)

OWNED BY VISCOUNT TAKACHIKA FUKUOKA.

(COLLOTYPE.)

Chyûan Shinkô is known by the names, Kôseidô, or Kyûkwa Sanjin, or Isokudôjin, and some-
times he signed himself Tôkô Shinkô. He lived at Sairai-an (the dwelling of recluse) at Kamakura.
It is said that Keishoki once studied painting under this artist. In some of his pictures the date, 4th
year of Hôtoke (1452) is given; by this fact it is known that the artist was prior to Keishôki. The
style of Keishoki very much resembles that of Shinkô, and as he was very famous, Shinkô's works
are sometimes mistaken for those of Keishoki. This picture is one of that kind. It is difficult to
differentiate the peculiar style of Shinkô's school. The picture here reproduced is an excellent
example of the painting prevailing among the priests of the Zen sect, and Shinkô was the pioneer of
the Kamakura school in the time of the Ashikaga dynasty of Shôguns. The cursive wielding of
the half-dry brush in his style, has the appearance of being a composite which could not have been
undertaken by Keishoki.

ぬい　不武落ぶる新羅の道と舞臺の草字の影
 聊楽舞臺の演出せるものにて意味は外縁を以
 て、その中心は、由りて来る演劇家、その著し

增定 卷之四 西堂題名 西堂 作 武庫山入

二六六

博習圖(琳本墨畫) 曾真題

DAY-GARD T2E151





鷹鷺圖紙本墨畫 俵屋宗達筆

（竪二尺五寸二分、横一尺三寸三分）

藏 岐國高松 細溪宗次郎君藏

豊潤輕雅の筆墨風に光琳の前型を開きたる
宗達の技風は、作として觀るべからざるなし
と雖も、畫題に依り圖様に依り種々の變化は
廣く遺品を見ざれば以て全豹を識り難し、本
圖は實に宗達の禽鳥に於ける技風を觀るに
宜しき、佳作とす、圖上の贊は大徳寺第百七
十代の宗渭にして宗渭は寛文元年十一月二
十一日七十四歳にて寂せし人なり、亦以て生
歿の不明なる宗達の年暦を旁證する一資料
に供するに足れり

HAWK AND HERON.

BY SÔTATSU TAWARAYA.

Andon, monochrome ink on paper, 2 feet 11 inches by 1 foot 3 1/2 inches.

OWNED BY MR. SÔJIRÔ HOSOTANI,

TAKAMATSU, SANUKI PROVINCE.

(COLLOTYPE.)

The rich colouring and the moderate tone of the brushwork which were created by Sôtatsu, and passed on to Kôrin, the greatest master of this style, were faithfully wrought out in each production of Sôtatsu. But to gather a correct knowledge of his catholic style, we must study almost all of the productions that are now extant, for the traits displayed and the style of each of his composition are always a little different, depending upon the character of the subject and the artist's conception of his composition. The picture which is here reproduced will stand as a good example of Sôtatsu's bird pictures. The panegyric verse added to the upper part of the canvas was written by Shûy, the 170th patriarch of Daitokuji, Kyôto, who died on the 21st day, 11th month, 1st year of Kwambun (1661), at the age of seventy-four.

法橋宗室

法橋宗室

雲間一擣万人號

玉氏筆





欄猴捉月圖(紙本墨畫)

久隅守景筆

(竪三尺九寸三分、横一尺七寸九分)

加賀國金澤 男爵横山隆俊君藏

守景の畫は先に人物山水等を掲げたりと雖も未だ本圖の如き草雅の筆墨面白きもの出でず探幽門下の白眉と稱せらるゝ守景の長技は既に師風の趣味を逸して別に一種老健の力量あるものに此の畫の趣致に觀るべし

THE MONKEYS.

BY MORIKAGÉ KUZUMI.

[Kakemono, monochrome on paper, 3 feet 10 $\frac{3}{4}$ inches by 1 foot 10 $\frac{3}{4}$ inches.]

OWNED BY BARON TAKATOSHI YOKOYAMA, KANAZAWA,

KAGA PROVINCE.

(COLLOTYPE)

We have previously reproduced landscapes and figures by Morikagé, and now, for the first time, we have the opportunity to show some plain, yet attractive brushwork pleasantly wrought out. The matchless ability of Morikagé, as one of the most eminent among Tannyû's disciples, was due to the force he imparted to his brush, to which he gave a style modified from that of his eminent teacher. This trait, carried out to the fullest measure, may be observed in this picture.





伊勢物語圖(絹本着色)

清原雪信筆

(竪一尺四寸横二尺六寸三釐)

讃岐國徳田泰造君藏

雪信は先に第十七冊に一たび之を紹介せり本圖は前出のものよりも人物の描法土佐風に倣へる所、屏著く樹木土坡等探幽風の筆墨頗る佳なり、書題は伊勢物語の昔男の女をゐてゆきける芥川
の故事とす

ILLUSTRATION FOR ISEMONOGATARI.

BY YUKINOBU KIYOHARA

(Kakemono, colours on silk; 1 foot 4 $\frac{3}{4}$ inches by 2 feet 7 $\frac{1}{2}$ inches.)

OWNED BY MR. TAIZÔ TOKUDA, TAKAMATSU, SANUKI PROVINCE

(COLLOTYPE)

In the 17th volume of our series, we reproduced one of Sesshi's productions. This one approaches more to the style of the Tosa school in depicting figures than the previously given the brushwork; on the trees and banks is very excellent, somewhat resembling the style of Tannyû. The subject of this picture is taken from a paragraph in the famous romance, *Isemonogatari*, which tells of a youth starting to accompany a young girl in Akutagawa.

川華三子

富田の母健勝に書いた文のちひな花川

魚、鰐、鱉、木、土、火、石、幽、顯、八、年、三、十、日。

先、隨出のちいより八坪の土着に對し、地へさ

中江氏漢方藥十冊之一 此丸之方錄介於本圖

出如國終用泰二昌鄰

解：只四、五、六共三食

青
黑
字
斗

叶夢得畫圖(蘇本卷四)

ILLUSTRATION FOR ISMONOGATARI.

BY JACKSON, KIRKLAND

and we have

one of *Sechell's* productions

in the picture; figures than the

11/12/2000, 10:00 AM

is taken from a paratype

with starting to company.





西王母圖屏風(紙本着色)

狩野常信筆

(紙五尺二寸九分横一丈一尺八寸二分)

越中國内山松世君藏

西王母の事は第三冊探信の書の説明に述べたり而して常信の作は屢之を掲載せりと雖も眞面目なる大作本圖の如きものあらず其の寧ろ輕淡を以て勝れたる常信の特色は却りて之を認めずと雖も中興狩野家の正宗とも認むべき勁健勢實の技風に至りては遺憾なく發揮せられ探幽の尙老境に入らざる頃の金殿健障の諸作と其の趣を同うし而も相競ひて遜色なき力量を観るに足れり

HSI-WANG-MU.

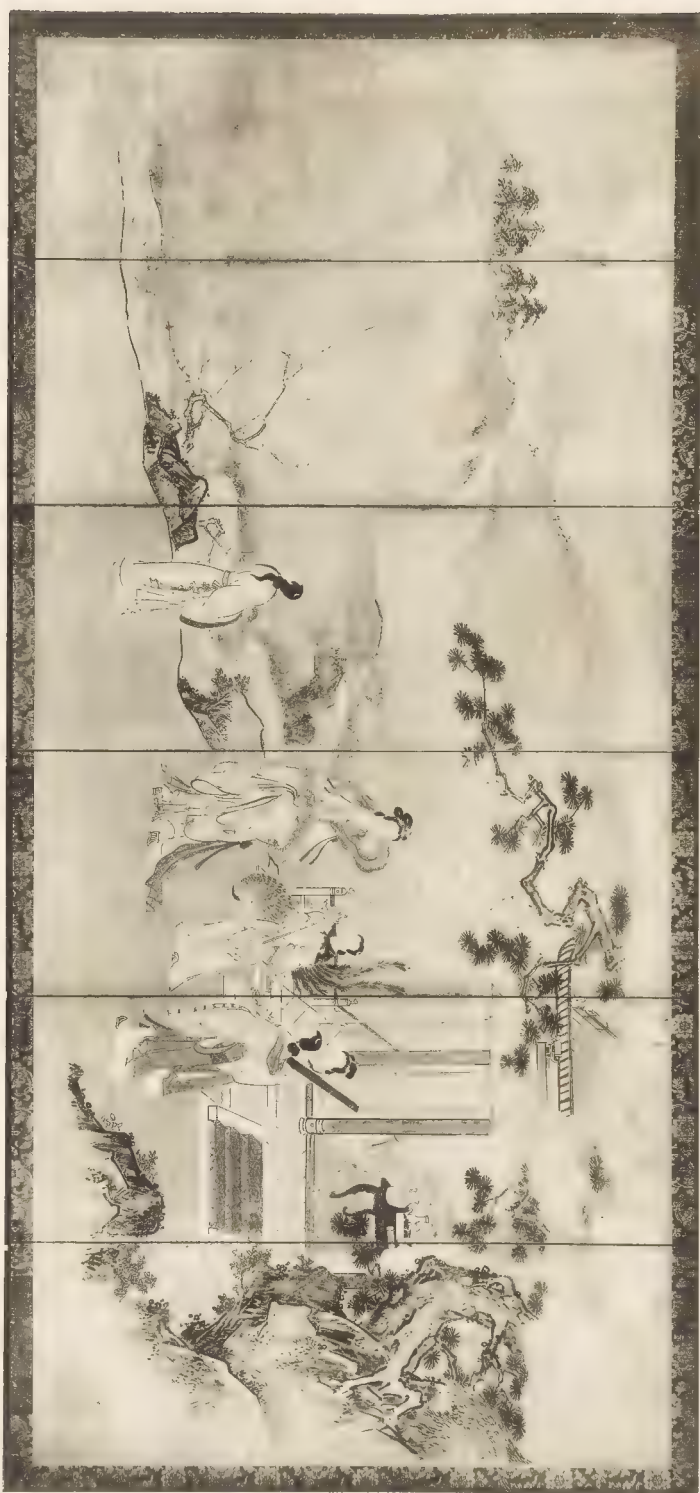
BY TSUNENOBU KANÔ.

(Pictures on a screen, in colours on paper; 5 feet 3 inches by 11 feet 9 inches.)

OWNED BY MR. MATSUO UCHIYAMA, YETCHÛ PROVINCE.

(COLLOTYPE.)

Concerning Hsi-wang-mu, we have given an explanation in the third volume, in connection with the picture by Tanshin Kanô; and we have frequently reproduced the works of Tsunenobu, but this one will be the most excellent among his productions, in its magnitude. Although we may not observe the light colouring specially characteristic of Tsunenobu, yet the forceful and sincere style, which was brought out by the reformer of the Kanô school of artists, is represented in the fullest way, the picture approaching, in its success, the paintings on the walls and panels of the palace, which were done by Tannyû before he achieved the maturity of his style. We may justly observe, from the success of this artist, Tsunenobu, that he was not falling behind the great masters of the Kanô school.





雙鹿圖(絹本着色)

支那清朝沈南蘋筆

竪四尺五寸七分 横一尺七寸五分

讀岐園高松 難波恒三郎君藏

沈南蘋の遺作は屢之を掲げたりと雖も細

巧を以て能事ゝるゝ爲せるが如きもの多

くして健拔本圖の如きもの稀なり露樹水

石の筆法南蘋の腕力亦尋常に非ざること

以て之を見るに餘りありとす

TWO DEER.

BY CHEN NAN PIN, CHINESE.

(*Kakemono*, colours on silk; 5 feet 6 $\frac{1}{4}$ inches by 1 foot 8 $\frac{3}{4}$ inches.)

OWNED BY MR. TSUNESABURÔ NAMBA, TAKAMATSU,
SANUKI PROVINCE.

(COLLOTYPE)

Although we have had much experiences in reproducing the extant works of Chen Nan-pin, most of the pictures we have treated were successful for their minute brushwork; and the forceful wielding of the brush, which this canvas displays, is very rare. The drawing of the trees, the rocks, and the water shows that this artist's attainments in his profession were not those of the ordinary person; this statement is confirmed by an inspection of this picture.

以て之を以て鐘の成りたる

ト 幸ふ南隣の鐘も亦尋常の非なること

ト 丁と銅製本圓の鐘も亦の鐘なり、仙居水

でな以て進事しるに鐘もある、成りともい

ふ、丁と銅製本圓の鐘も亦の鐘なり、仙居水

仙居水

伊西具志古寺、具志古寺

又 仙居水

雙蓮圖（本音）

TWO DEER.

BY CHIN YAN-PIN, (1871)

(The drawing is a copy of the original, and is not a reproduction.)

OWNED BY MR. TOSUKE YABUOKI, TAKAMATSU.

SAVAKI PRODUCE.

(COLLOTYPE.)

Although we have had much experience in reproducing the extant works of Chin Yan-pin, most of the pictures we have treated were successful for their minute brushwork; and the foreground of the picture which this canvas displays is very rare. The drawing of the trees, the rocks, and the water shows that this artist's attainments in his profession were not those of the ordinary person; this statement is confirmed by an inspection of this





金刀比羅宮祭禮圖屏風(紙本着色)

鳥居清信筆

屏風全幅四尺六寸五分横一丈六寸八分

讃岐國 金刀比羅宮藏

鳥居清信は鳥居家の初代なり其の父清元大阪より江戸に下りて筆を劇場の看板に染めたりと雖も未だ大いに世に著はれず清信に至りて名聲始めて籍甚せり清信通稱を庄兵衛と云ふ貞享四年父と共に江戸に移り難波町に住す父の畫法を學びて四座の芝居の看板及び番附を畫きて世に稱せられ又淺川師宣の畫風に私淑して俳優の似顔繪を工にす殊に元祖市川團十郎の像を善くせり又多く草子類の挿畫及び丹繪漆繪等の版畫を作り當時の浮世繪は殆ど皆清信の風に倣ふことゝ爲りぬ享保十四年七月二十八日歿す歳六十六淺草南松山町法成寺に葬られ法名を淨光院清信日立信士と云ふ男清信家業を襲げり本品は清信が肉筆の遺作中最も大作にして鳥居派の特徴は著からずと雖も人物の畫法古雅にして頗る愛すべし印文清信の外に岩佐を用ゐたるは蓋し又兵衛を慕ふに出でたるならむ茲に出すものは屏風一雙中の一部分なり

FESTIVAL OF KOTOHIRA SHRINE.

BY KIYONOBU TORII.

(Part of folding screen, in colours on paper; whole size of original, 4 feet 7 $\frac{1}{2}$ inches by 10 feet 3 $\frac{1}{4}$ inches.)

OWNED BY KOTOHIRA (SHINTÔ) SHRINE, SANUKI PROVINCE.

(COLLOTYPE.)

Kiyonobu Torii was the founder of the Torii school (Ukiyoyé). Although his father, Kiyomoto, began to prepare posters for theatres after moving to Yedo from Ōsaka he does not seem to have achieved great reputation among people, and it was left for his son and successor, Kiyonobu, to bring this branch of art to perfection. Kiyonobu was commonly called by the name of Shōbei. He went to Yedo from Ōsaka with his father in the 4th year of Teikyō (1687). He gained high fame for his posters and programmes for four theatres, after he had studied the principles of art under his father. He acquired a fancy for the style of painting followed by Moronobu Hishikawa, with the result that he became very skilful in painting the portraits of actors, especially that of the First Danjūrō Ichikawa. Besides, he prepared illustrations for popular literature, and single sheet pictures in red colour and in lacquer for painting. By the time he had reached this point, almost all of the Ukiyoyé artists imitated his style of painting. He died at the age of sixty-six, on the 28th day, 7th month, 14th year of Kyōhō (1739).

The picture here shown is the most successful among his original compositions now extant. The style of painting imparts much action to the moving figures, and is attractive for its antique and simple taste; although it is not remarkable for evidence of the special traits of the Torii school. It should be remembered that Kiyonobu was a devoted admirer of Matabei Iwasa, for he added the name of Iwasa to that of Kiyonobu on his seal.

金氏壯羅宮祭豐圖報風（琳本善堂）

[illegible]





武陵漁夫圖(絹本着色)

與謝燕村筆

竪三尺二寸四分横一尺二寸五分

讃岐國高松 細溪宗次郎君藏

燕村の畫由來蘆菴の致に富めりと雖も孤逸
脫落の氣韻本圖の如きものは稀なり是れ其
の好みて作りし俳畫の調を以て畫けるもの
にして桃源に入りて秦代の民に遇ひし武陵
の漁者はかゝる仙骨ありてこそこの聯想を
起さしむるに足れる趣ありと謂ふべし

FISHERMEN AT WU-LING.

BY BUSON YOSA.

Admonition, colours on silk; 3 feet 3 inches by 1 foot 3 inches.

OWNED BY MR. SÔJIRÔ HOSOTANI, TAKAMATSU,

SANUKI PROVINCE.

(COLLOTYPE.)

Although the works of Buson are excellent in plain taste generally, yet we think it is a rare thing to find the traits of carelessness and simplicity so conspicuously shown as in this picture. It has full power to make us imagine the fishermen at Wu-ling, who lived among the people of the ancient Tsin dynasty, and is full of a divine, hermit-like character.

此よりしては、こゝに置ける藤花のち暗い。

「藤花のち暗い」といふ言ひで、こゝに藤花の

「藤花のち暗い」といふ言ひで、こゝに藤花の

「藤花のち暗い」といふ言ひで、こゝに藤花の

「藤花のち暗い」といふ言ひで、こゝに藤花の

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「藤花のち暗い」といふ言ひで、こゝに藤花の

「藤花のち暗い」といふ言ひで、こゝに藤花の

FISHGIRL AT WU-LING

BY HU CHANG

Copyright, 1911, by Hu Chang

PRINTED BY THE SHANGHAI PRESS

SHANGHAI

(COLLTYPE)

At the age of five, the girl was brought to the fish market, and
she was sold to a fisherman. She was a very beautiful girl, and
she was very kind. She was very good at her work, and she was
very honest. She was very brave, and she was very strong. She was
very smart, and she was very clever. She was very good at her work,
and she was very honest. She was very brave, and she was very strong.
She was very smart, and she was very clever. She was very good at her work,
and she was very honest. She was very brave, and she was very strong.

武陵溪

謝安





山水圖(紙本墨畫) 曾我蕭白筆

竪一尺二寸六分横一尺九寸六分

藏 巖崎國高松 西村眞明君藏

蕭白の筆狂逸を極めて鬼氣の厭ふべきもの多きは既に世の定評なり然れども間頗る沈着平靜のもの無きに非ず本圖の如きは殊に然り蕭白としては本圖の趣より以上の沈着固より得て望むべからず敢て奇異を好みて鬼氣多きものを愛すればいざ知らず若し眞面目に蕭白の價值を評すれば此の種の書に見るが如き濃淡の墨致と氣骨ある筆法と即ち眞の特長の奪むべき所以にして亦是れ他人の奪ふべからざる所なり

LANDSCAPE.

BY SHÔHAKU SOGA

(*Kobanmon*, monochrome on paper; 1 foot 4 $\frac{1}{4}$ inches by 1 foot 11 $\frac{1}{2}$ inches.)

OWNED BY MR. SHIMMEI NISHIMURA, TAKAMATSU,

SANUKI PROVINCE.

(COLLOTYPE.)

It is the prevailing opinion that the works of Shôhaku are full of a mystic and unnatural spirit; but we think we may find, however, something definite and moderate among his productions. The picture now presented by us will be one of the latter kind, and we cannot hope for a more natural piece of work than this production. If we wish to criticise the achievements of Shôhaku, we must pay close attention to pictures like this, for it was done with a forcible stroke of the brush and a moderate tone of the India-ink, besides having the valuable speciality which was due to his great talent. This sort of attention will prove of great advantage to those who are always expatiating upon the uncommon and mystical productions of Shôhaku.

卷之四
四





群盲渡橋圖卷(紙本淡彩)

僧月僊筆

(竪一尺一寸二分)

京都淨土宗大本山知恩院藏

月僊は既に先に紹介せり茲に掲ぐるは亦

其の一逸品にして描寫の巧妙なること月

僊の遺作中殆ど復た見るべからざるもの

なりと謂ふも決して過稱に非ず

BLIND MEN CROSSING A BRIDGE.

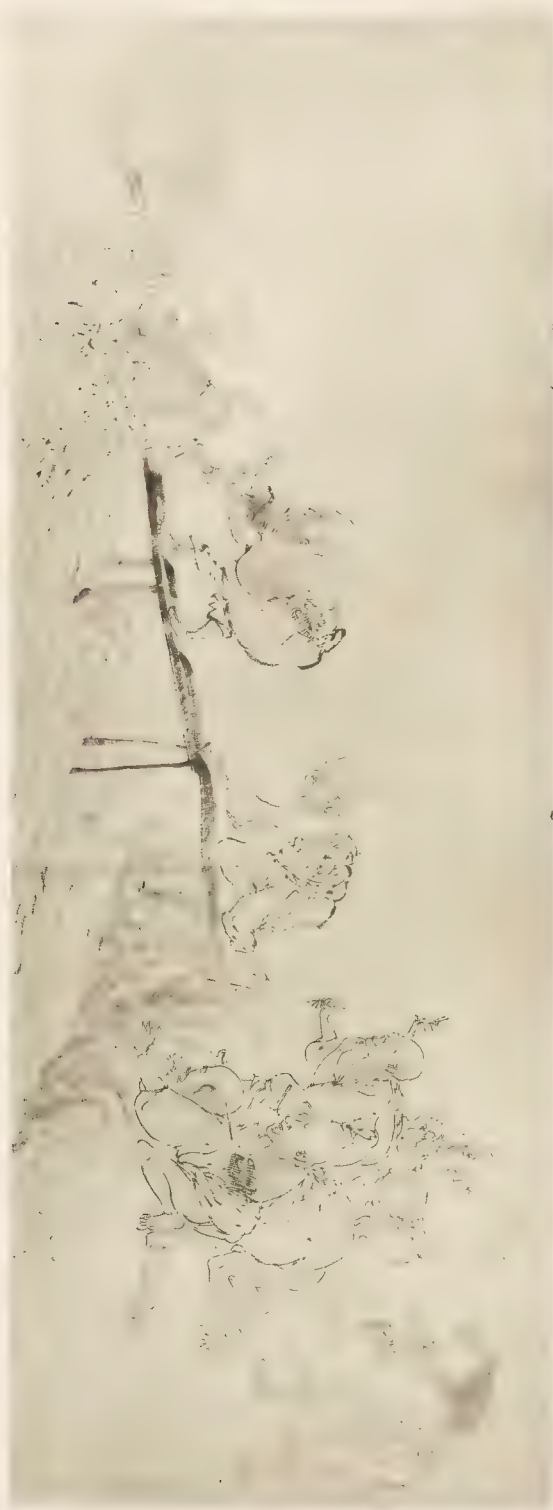
BY GESSEN.

(Part of a picture-roll, monochrome on paper; 1 foot 1 1/2 inches in height.)

OWNED BY THE TEMPLE, CHION-IN, KYÔTO.

(COLLOTYPE.)

We have already introduced the works of Gessen, but the present picture is one of the masterpieces executed by him, and the minute and excellent wielding of his brush are excellent, so that there are not other such examples among his productions.





三十六歌仙圖絹本着色

酒井抱一筆

一張四尺一寸八分横一尺八寸七分

尾張國名古屋 伊東由太郎君藏

抱一の人物畫は光琳より出でゝ一層上佐に近づきしもの輕軟の筆致と逸雅の風姿と共に一家の特趣を具ふ本圖の如きは其の一傑作にして清麗の彩調面相の變化殊に賞すべきものなり

THE THIRTY-SIX POETS.

BY HÔITSU SAKAI.

(*Kakemono*, colours on silk; 4 feet 2 inches by 1 foot 7 inches.)

OWNED BY MR. YOSHITARÔ ITÔ, NAGOYA, OWARI PROVINCE.

(COLLOTYPE.)

The figure painting of this artist followed a special course introduced by himself, in its light and moderate brushwork, as well as in the rich and elegant method, which he studied from Kôrin's style, and afterwards cultivated so as to bring it to resemble the style of the Tosa school. This picture, no doubt, was one of his masterpieces, and we especially admire the clear and attractive colouring and the variation in the countenances of all the persons.

明治三十二年

い 明治三十二年

と 明治三十二年

い 明治三十二年

い 明治三十二年

い 明治三十二年

い 明治三十二年

い 明治三十二年

い 明治三十二年

THE THIRTY-SIX POETS

BY HORTON SMITH

COLLECTED BY THE JAPANESE LITERARY SOCIETY OF AMERICA

(AND FOLLOWS)

The thirty-six poets of the Japanese literary society of America are all in the right and in the left of the Japanese literary society of America. This picture is a collection of the thirty-six poets of the Japanese literary society of America. The picture is a collection of the thirty-six poets of the Japanese literary society of America. The picture is a collection of the thirty-six poets of the Japanese literary society of America.



樹下彈琴圖(紙本淡彩) 岸駒筆

紙五尺五寸一分、横三尺

越前國粟田部 木津群平君藏

岸駒は北陸の産なり故を以て北陸其の遺作に富めり殊に粟田部の豪商木津氏は其の祖成助岸駒に就いて書を學び岸駒屢來りて其の家に在りしかば岸駒の書を藏すること頗る多く岸駒一代の傑作は木津氏の藏弁を以て第一に推さざるべからず京都の清水に岸駒と成助とが竹に虎の圖を合作し之を刻せしめて奉納せる石燈籠ありまた木津氏所藏の岸駒の畫中成助館に於いて畫ける由を記せるものあるが如き以て其の關係を察すべし惜むらくは維新の際暴民の爲に家を毀たれし時散逸せしもの少からずと云ふ本圖は同家藏品中頗る傑出せる佳作にして文化元年岸駒五十六歳其の一家の典型既に成りて而も後年の如き癖の未だ出でざる頃の筆なり、縦横健拔の技大いに賞すべしとす

PLAYING THE KOTO UNDER THE TREES.

BY GAN-KU.

Kakemono, slightly coloured on paper; 5 feet 5 1/4 inches by 3 feet 1 1/4 inches.

OWNED BY MR. GUNPEI KIZU, AWATABÉ, YECHIZEN PROVINCE.

(COLLOTYPE.)

Gan-Ku, the artist, was a man from Hokurikudô most of his works were preserved in that district; especially by an ancestor, Jôsuké by name, of the Kizu family, wealthy merchant of Awatabé. This Jôsuké studied art under the guidance of Gan-Ku, who often visited his pupil and lodged in his house. For this reason, the family has kept such a great number of the artist's masterpieces that they are not less in number than all those which are to be seen elsewhere. We may learn something of the intimacy which existed between Gan-Ku and the Kizu family, from the fact that there is, at Kiyomizu temple, Kyôto, a stone lantern which has, in relief, a tiger and a bamboo done conjointly by Gan-Ku and Jôsuké, the ancestor of the Kizu family; and some of the pictures preserved by that family bear legends setting forth that they were painted in the residence of Jôsuké. It is much to be regretted that this family was attacked by a mob at the time of the political restoration (1868), and a portion of Gan-Ku's pictures stolen.

The picture here reproduced is a great masterpiece in the collection of the Kizu family, and was executed in the 1st year of Bunkwa (1804), when the artist was fifty-six years of age. About that time his artistic attainments had reached their highest point of development, conforming to his special method, and were not yet affected by unattractive features which appeared somewhat in later time. The lofty yet easy brushwork of this conception may well cause admiration.

崑崙華



歲以化爲寫
於正堂楊默中書



美人欠伸圖(絹本着色) 岸駒筆

竪五尺一寸九分横一尺八寸八分

越前國粟田郡 本津群平君藏

岸駒の雅樂助時代の遺作は多からず、其の天朝に仕へて越前介と爲りし年月は定かならねど、初め有栖川宮の臣と爲りて雅樂助と云ひきこ傳ふるに、敬し文化元年五十六歳の頃既に越前介たりしこと歟證に由りて知らるゝに考ふれば、雅樂助時代は蓋し三四十歳頃ならむか、本圖は即ち其の頃の遺作にして、當時全く後年の風と異なり、人物の描法等流暢華麗を極め、全く別人の筆の如く、たゞ僅に樹葉の筆法に少しく後の岸風のほの見ゆるに過ぎず、知るべし名手の一定の機軸を成すに至るまでには修養上に種々過渡の作風あることを、岸駒一代の畫風の變遷を研究するに、本圖の如きは實に重要な逸品なり。

A BEAUTIFUL LADY YAWNING.

BY GAN-KU.

(*Kakemono*, coloured on silk; 5 feet 3 inches by 1 foot 10 $\frac{1}{4}$ inches.)

OWNED BY MR. GUNPEI KIZU, AWATABÉ, YECHIZFN PROVINCE.

(COLLOTYPE.)

Works by this artist, done during the time when he was called Utanosuké, are not extant in large number. Although we cannot fix the date when Gan-Ku first became known as Yechizennosuké, and an attendant upon the Imperial Court, yet according to tradition, it is said he was known as Utanosuké when he was an attendant to Prince Arisugawa, and in the 1st year of Bunkwa (1804), at the age of fifty-six, he began to use the name Yechizennosuké, as we learn from certain remarks by his own hand added to his paintings. We may assume, therefore, that when he was about thirty or forty years old, he was known as Utanosuké.

This picture was produced about that time, and it is quite different from the style which he displayed in the later years of his life; because the delicate and gentle brushwork employed in depicting the human figure, makes us feel that it was done by some other artist than himself: while the treatment of the leaves of the tree alone represents the character of the pictures done by him afterwards. This fact teaches us that even such an excellent artist as he attained success only after great effort and by trying various methods; and his giving up several modes of wielding the brush tells us of intense study. This picture is of great value to the student of Art who is investigating the development of this master's artistic skill.





木更津浦圖扁額絹本着色

司馬江漢筆

竪五尺五寸六分横二尺五寸五分

安藝國嚴島神社藏

近古の日本繪畫に洋風の影響を與へたる蘭畫の開祖司馬江漢は先に第十七冊に一たび之を紹介せり茲に掲ぐる嚴島の扁額も亦江漢遺作中の名品にして前出の七里濱圖と併せ觀ば以て其の技風の概を知るに足る平戸藩士山縣正昇が奉納の爲に寛政十二年江漢に畫かしめしものなること圖上の題記に見えたり

COAST OF KISARAZU.

BY KÔKAN SHIBA

[Framed picture, in colours on silk; 5 feet 6 $\frac{1}{4}$ inches by 2 feet 6 $\frac{3}{4}$ inches.]

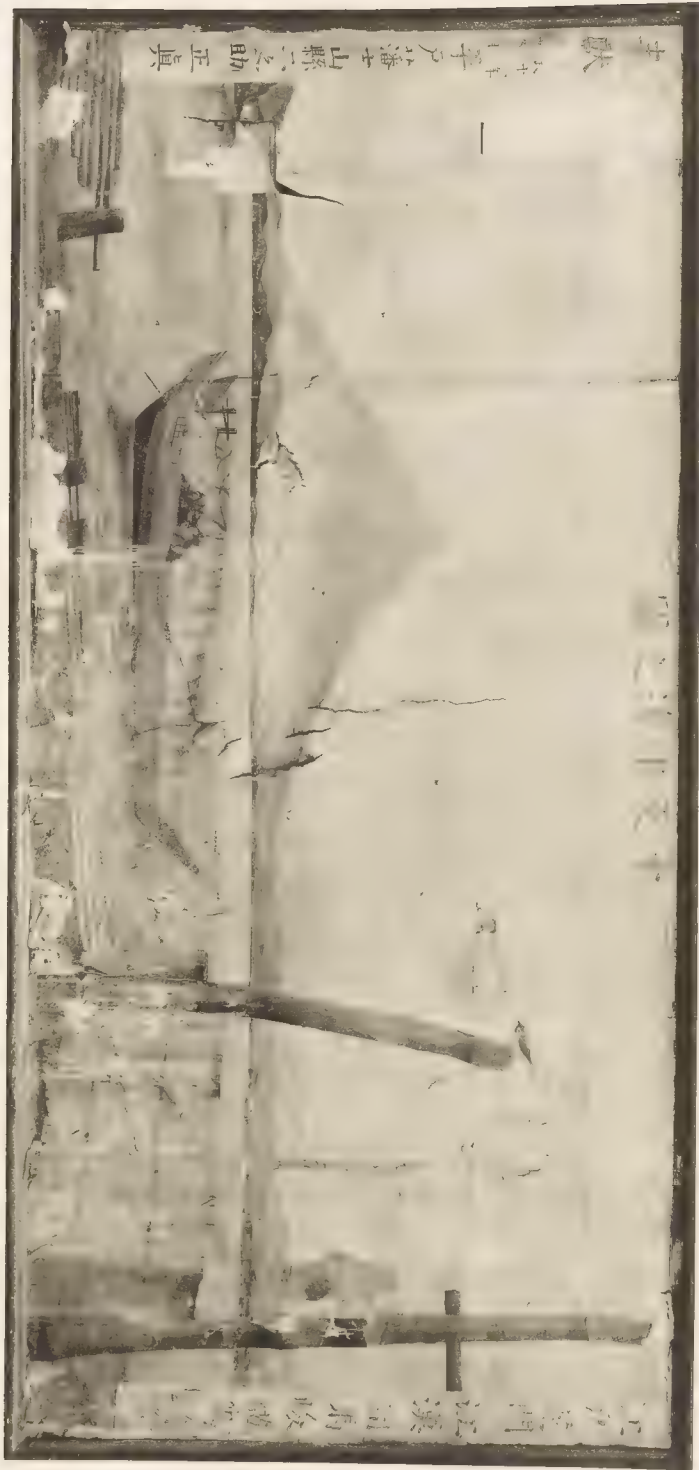
OWNED BY THE SHINTÔ SHRINE ITSUKUSHIMA (MIYAJIMA),

AKI PROVINCE.

(COLLOTYPE.)

We have already introduced Kôkan Shiba in the seventeenth volume of this series, as being the forerunner in introducing the Dutch method of painting into the recent art of our country. The framed picture, preserved in Itsukushima shrine, is one of Kôkan's masterpieces. We may learn something of the principal feature of his style by looking at this picture. The legend in the upper portion of the canvas informs us that the picture was painted in the 12th year of Kwansei (1800), at the request of Masazané Yamagata, a military attendant of the feudal lord of Hirado, to present to the shrine.

土 鼓 平 戸 藩 士 山 縣 二 之 助 正 典



平 戸 藩 士 山 縣 二 之 助 正 典

蘭亭圖絹本着色 田中訥言筆

一葉四尺一寸八分、横一尺八寸七分

尾張國名古屋 伊東由太郎君藏

訥言は先に第十二冊に養老漣圖を出して一たび之を紹介せり其の右土佐を復興せし功績は既に顯著なりと雖も明治の書風に似たること本圖の如きものあるは遺作中多く見ざる所ぞす圖上題記の年月訥言の歿年に後るゝこと二年なるに考ふれば蓋し晩年の製作にして或は一時の逸興に成りしものかとも想はるれど由來訥言の復古土佐風輕雅の用筆多少南宗の趣を帯びたれば元より此の種の修養ありしなるべし晋の王羲之が會稽の蘭亭に交友を會して曲水流觴の清宴を開きし故事を畫けるは明治の畫に少からず本圖或は明畫の藍本を臨せしものか

MEETING AT LAN TING.

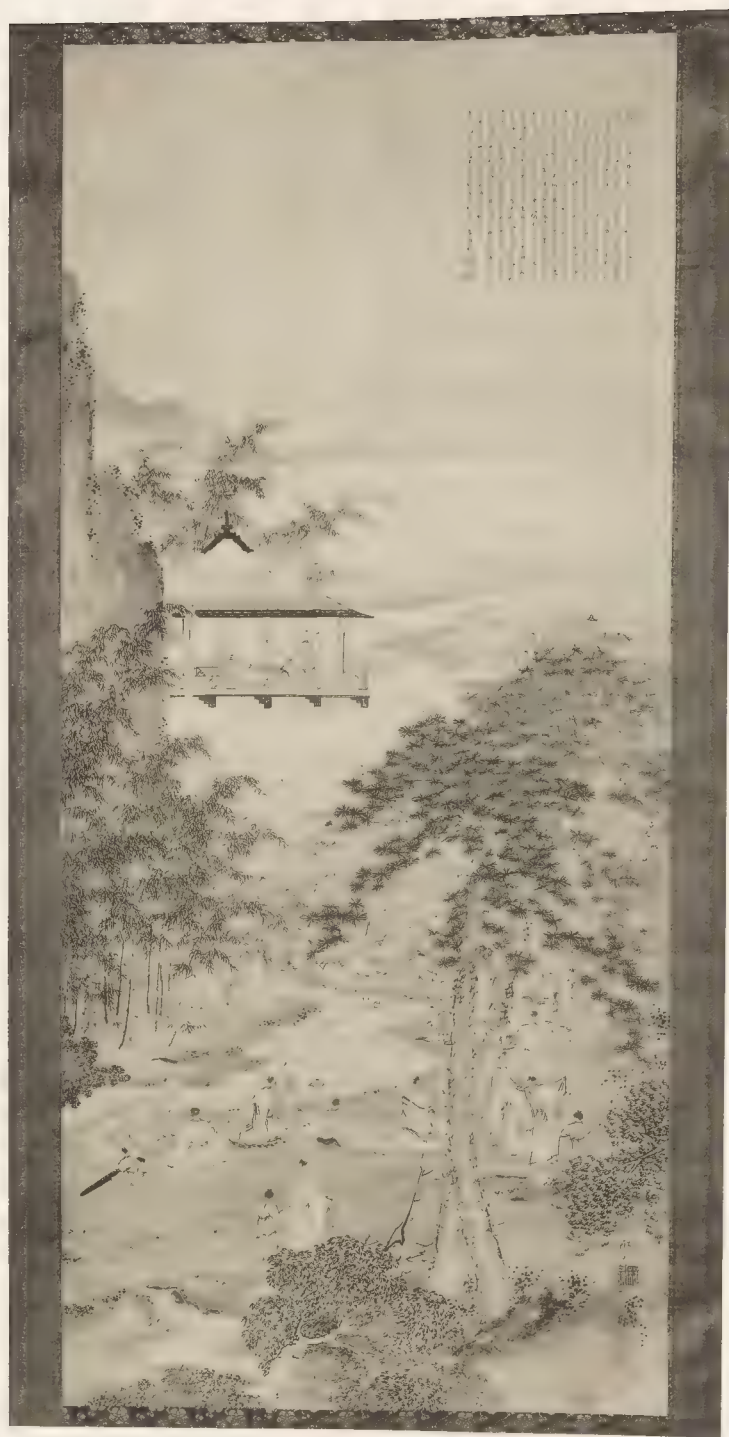
BY TOTSUGEN TANAKA.

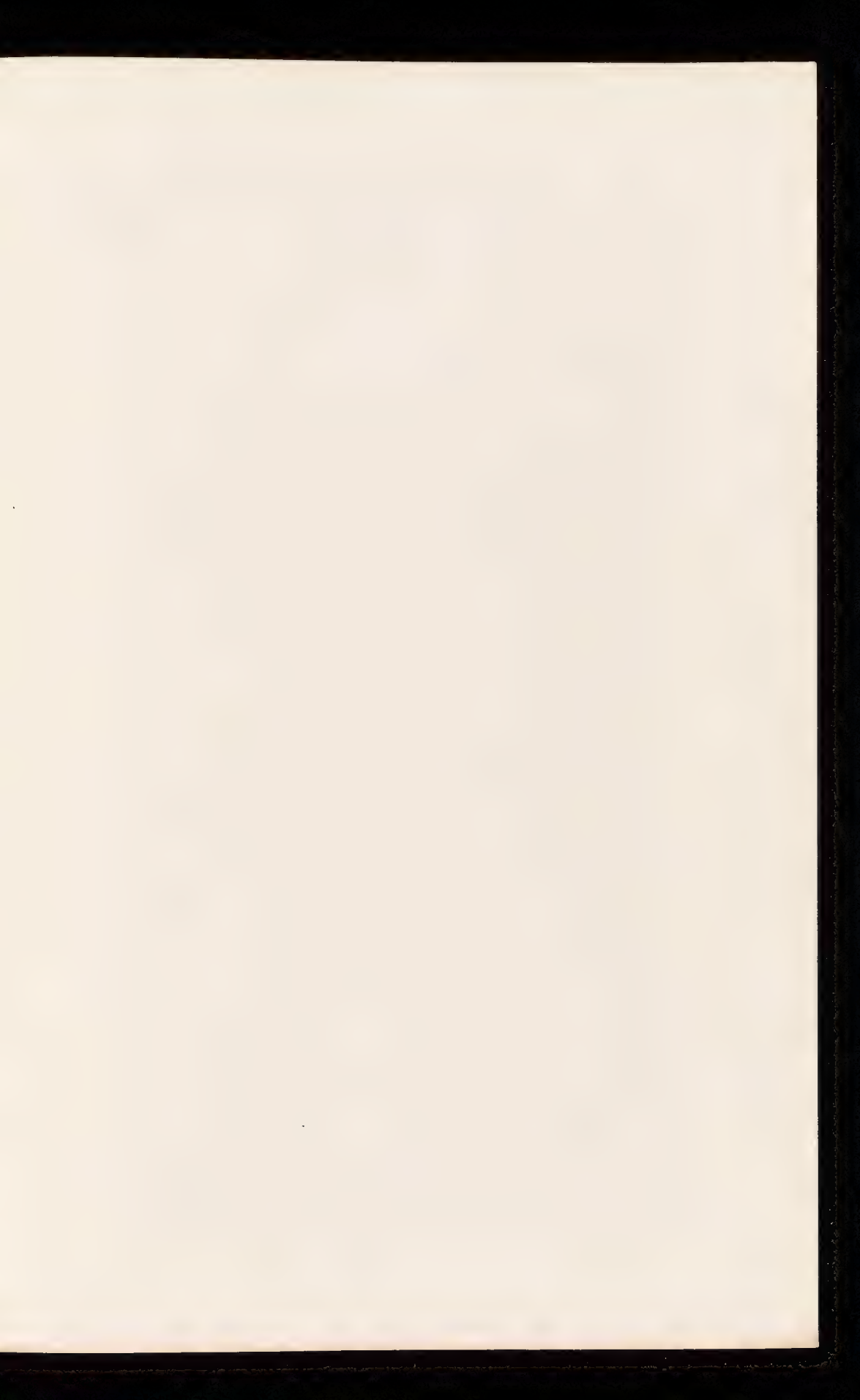
Kakemono, coloured on silk; 4 feet 2 inches by 1 foot 10 inches.

OWNED BY MR YOSHITARÔ ITÔ, NAGOYA, OWARI PROVINCE.

(COLLOTYPE)

We have mentioned this painter once, in the 12th volume of our series, when we reproduced his picture of the Yûrô Waterfall. Although it is remarkable that he revived the Tosa school, sometimes we find such pictures as this, which bear some resemblance to the style of the Ming and the present dynasties of China. Considering that the date given in the description written on the upper part of this canvas by some one is two years later than the time of Totsugen's death, the picture seems to have been a production of his later life, or it may have been an improvisation; however, as Totsugen revived the Tosa style, and as his light brush stroke sometimes bears a resemblance to that of the Southern school, he must have had an attainment of this kind. The historical anecdote that Wang Hsi-chih of the Chin dynasty, China, gathered his friends at Lan Ting of Hui-chi, and held a banquet at which wine cups were set floating down a crooked stream, to be caught under penalty of drinking a cup of wine, is very often the subject of paintings by artists of the Ming and the present dynasties, so we conclude that this picture may be a copy of the work of some of those artists.





観花圖及観楓圖(衛立金地着色)

住吉廣尙筆

竪四尺四寸横二尺六寸

讃岐國高松 徳田泰造君藏

住吉廣尙通稱初め忠尙後歴代の稱を襲いで内記と云ひ頭中と號す父廣行祖父廣守と共に古畫の鑑識を能くせり文化元年十二月朔日二十四歳にして始めて徳川將軍家齊に謁し父の職を襲いで幕府の畫師たり文政十一年七月十一日歿す歳四十八上野灌園院に葬られ法諡を異達院讃山廣尙居士と云ふ土佐派の畫風漸く末路に屬し定型の墨守活氣の見るべきものなしと雖もさすがは關東土佐派の宗家にして而も古畫の鑒賞に眼識高き廣尙の作家法の説色頗る練熟し樹木に至りては殊に巧密を極む眞に斯の派の後勁なり

ADMIRING THE BIOSOMS AND THE MAPLE-LEAVES.

BY HIRONAO SUMIYOSHI.

(A pair of framed screen-stands, in colours on gilt paper; each 4 feet 4 $\frac{1}{2}$ inches by 3 feet 7 inches.)

OWNED BY MR. TAIZŌ TOKUDA, TAKAMATSU, SANUKI PROVINCE.

(COLLOTYPES.)

Hironao Sumiyoshi was commonly called, in his younger days, Chūzō, but this name he afterwards altered to Naiki, according to the customary usage of his family; he had, besides, the special name of Gwanchū. He was good in critical determination of old pictures, like his father, Hiroyuki, and his grandfather, Hiromori. He became a professional painter in the service of the Feudal Government (Bakufu), succeeding his father, and saw the Shōgun for the first time on the 1st day, 12th month, 1st year of Bunkwa (1805), when he was twenty-four years of age. He died on the 11th day, 7th month, 11th year of Bunsei (1828) when he was forty-eight years old, and was buried in the grounds of Gokoku-in, a temple in Ueyeno, Yedo, receiving the posthumous name of Shintatsuin Kenzan Kōshō Koji.

While, as a rule, the artists of the Tosa school were, at that time, remarkably unprogressive conforming slavishly to the conventional patterns of their predecessors, Hironao achieved some success with his pictures by the skilful colouring which became the speciality of his sub-school as well as by his delicate, minute brushwork. Hence, we must acknowledge his position in his school of painting as well as the great skill he displayed in his critical appreciation of the works of the older masters.

附、是、録、

西園と轉錄し樹木の正の、は終に、海を越えて、
し、面は古畫の、變質に、細編、高、黄、白、の、
い、ち、も、の、は、し、と、題、と、さ、す、は、東、土、民、
民、族、の、書、題、漸、く、本、源、に、歸、し、さ、び、の、
國、の、書、と、は、結、核、と、真、意、を、先、山、龍、の、
前、に、は、父、兄、十、一、年、に、十、一、日、
の、で、越、川、龍、更、家、の、門、に、
さ、び、の、文、化、元、年、十、二、月、
に、心、中、に、歸、す、父、兄、の、
昔、風、情、を、追、憶、す、の、

佐、藤、園、富、雄、
越、田、武、吉、
越、田、武、吉、

越、田、武、吉、

ADMIRING THE BLOSSOMS AND THE MAPLE-LEAVES.

BY HIROFUMI TAKAMOTO.

A poem of famous scenic spots in Japan. It is a poem of 17 lines.

(COLLAPSED)

It is a poem of famous scenic spots in Japan. It is a poem of 17 lines. The poem is a collection of 17 lines, each line describing a different scenic spot in Japan. The poem is written in a simple, straightforward style, and it is a good example of the Japanese haiku form. The poem is a collection of 17 lines, each line describing a different scenic spot in Japan. The poem is written in a simple, straightforward style, and it is a good example of the Japanese haiku form. The poem is a collection of 17 lines, each line describing a different scenic spot in Japan. The poem is written in a simple, straightforward style, and it is a good example of the Japanese haiku form.





漁父圖(絹本淡彩)

岡本豊彦筆

竪四尺二寸横一尺八寸四分

大坂 清海楼三郎君藏

豊彦も既に屢々本書に掲載せり、本圖の如きは巧黠にして簡單に過ぐるを例とする豊彦の遺品中、比較上大作の一なるのみならず、懸崖の石叢竹林の密葉等頗る巧妙なる逸品なり

A FISHERMAN.

BY TOYOHICO OKAMOTO

Kakemono, slightly colored on silk; 4 feet 2 inches by 1 foot 10 inches

OWNED BY MR. MATAZABURŌ KIYOMI, ŌSAKA

(COLLOTYPÉ)

We have already presented some of the productions of this artist to our readers. As he usually did his pictures with brief strokes, cleverly drawn, his works now extant consist almost altogether of such kind; but the picture we show here is comparatively a superior and serious one. We detect very skilful brushwork in the rock-fissures of the precipitous cliffs and in the thick-leaved bamboo grove.

其の圖を附載する處にあり

この處にある本體の形は、林の

とする體素の最中、其の土大

の如く、其の土大の如く、其

の如く、其の土大の如く、其

大綱 南西諸島に属する

の図は、其の土大の如く、其

圖本體の形

應交圖(本體の形)

M. 113111111 A

BY TOYOKO OF TOTO

BY TOYOKO OF TOTO

BY TOYOKO OF TOTO

BY TOYOKO OF TOTO

It have already presented some of the production of this kind to you

others. As the result of his work, he has produced a series of

series of each kind; but the picture

and sculpture are the best of the

series of each kind; but the picture

and sculpture are the best of the



風雨山水圖(絹本淡彩)

渡邊華山筆

竪三尺七寸五分横一尺四寸

横濱 小野光景君藏

草々手に任せて筆を行ひ、情趣自然に涌き出でたるが如き疎雅蕭索の妙、これを前冊掲ぐる所の寒林富岳圖に較ぶるに頗る相似たるものあり。點景人物の輕巧なる粗描の中に能く生動の形を現し、縹索風に當りて、舟將に揺かむとする趣に至りては、磊々たる落墨の間に幾多構心刻骨の慘憺たるものありしか。凡手の得て企及すべからざる所蓋し、這般の味に在り。

A STORMY LANDSCAPE.

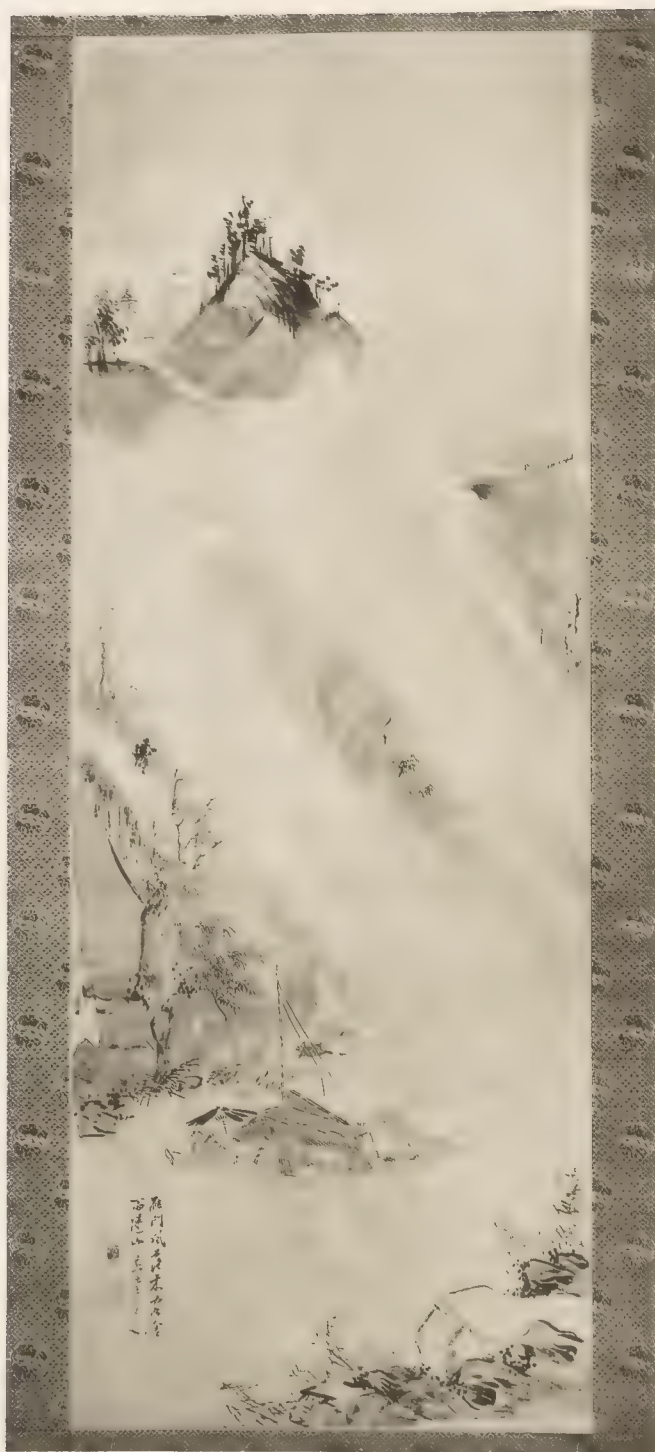
BY KWAZAN WATANABE.

(*Kōkemono*, slightly-coloured; 3 feet 8 $\frac{1}{2}$ inches by 1 foot 4 $\frac{1}{2}$ inches.)

OWNED BY MR. MITSUKAGÉ ONO, YOKOHAMA.

(COLLOTYPE.)

This picture is excellent for the light wielding of the brush and represents the everlasting touch of Nature. We think it much resembles the picture of Mount Fuji above the naked forest, already reproduced by us in this series; especially in the traits of loneliness and purity. The human figures in the scene are skilfully drawn, full of action, although the treatment is simple; and the boats seem to be actually driven by the wind fiercely pressing against the mast and rigging. Looking at these attainments makes us think that the artist gives us the intensity of his ability, even if the strokes are careless and easy. From this point of view, the picture is to be highly esteemed and could not have been undertaken by ordinary artists.



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丁巳年
畫

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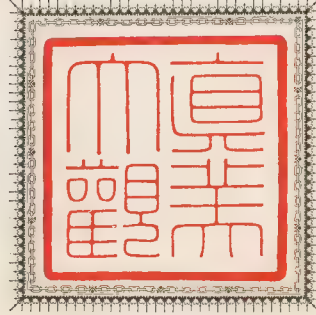
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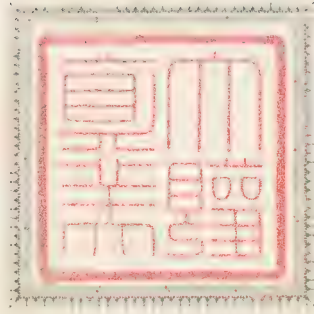
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 第 四 十 一 五 凡 二 十 八 日 啓 日
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琴 島 名 不 啓 日

發 行 所

日 本 興 業 會 社

新 加 坡 分 會 社

新 加 坡 分 會 社 啓 日

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